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ЕВГЕНИЙ ГОЛУБЕВ
EUGENE GOLUBEV

Op. 20

КВИНТЕТ
QUINTET

для фортепиано, двух скрипок,
альта и виолончели

for Piano, Two Violins, Viola and Violoncello

ПАРТИТУРА И ГОЛОСА
SCORE AND PARTS

M
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G64
op.20

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Golubev, Evgenii Kirillovich
[Quintet, piano & strings, op. 20]
Kvintet dlia fortepiano

Music

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Violin II		Piano Score	
Viola			

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ПАРТИТУРА
SCORE

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ПАРТИТУРА
SCORE

СОВЕТСКИЙ КОМПОЗИТОР
Soviet Composer
Москва 1971 Moscow

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Евгений Кириллович ГОЛУБЕВ — известный советский композитор, народный артист РСФСР. Родился в Москве в 1910 году. После окончания Музыкального училища имени Гнесиных был принят в Московскую консерваторию (класс композиции профессора Н. Я. Мясковского), которую блестяще окончил в 1936 году: его имя занесено на мраморную доску отличия. В дальнейшем совершенствовал композиторское мастерство в аспирантуре при Московской консерватории у Мясковского, работая у него одновременно ассистентом. В те же годы вел самостоятельно класс полифонии. С 1947 года — профессор Московской консерватории.

В музыке Е. К. Голубева нашли яркое воплощение как драматическое, так и лирическое начала. Ее неотъемлемые черты — рельефный и разнообразный тематизм, серьезность и углубленность в раскрытии музыкальных образов, стройная логика тематического и фактурного развития, основанного на бетховенских принципах формообразования.

В числе многих симфонических и камерных сочинений композитора шесть симфоний, две оратории: «Возвращение солнца» (из эпоса народов дальнего севера) и «Герои бессмертны» — памяти павших героев Великой Отечественной войны (на стихи С. Городецкого), три концерта для фортепиано с оркестром, концерт для виолончели с оркестром, концерт для альта с оркестром, девять струнных квартетов, квинтет для фортепиано и струнного квартета, квинтет для арфы и струнного квартета, ряд камерно-инструментальных произведений (в том числе шесть фортепианных сонат, соната для скрипки и фортепиано), детский альбом для фортепиано, произведения для голоса и фортепиано. Кроме того, им написаны хоры a cappella (на стихи М. Лермонтова, К. Рылеева, Э. Верхарна), балет «Одиссей» (по Гомеру) с включенным в партитуру женским хором, музыка к драматическому спектаклю «Лесная песнь» (пьеса Леси Украинки), обработки русских народных песен.

Фортепианный квинтет (Соч. 20) был завершен в 1938 году и впервые представлен на заседании ученого совета Московской консерватории весной 1941 года в исполнении квартета имени Комитаса и пианиста А. Дьякова. Однако публичное исполнение состоялось в 1945 году в Ереване (партию фортепиано с тем же квартетом исполнил автор). Интересно отметить, что квинтет Е. К. Голубева — первый советский квинтет. Пройдя испытание временем, он и поныне является одним из лучших сочинений этого жанра.

Пять контрастных частей квинтета объединены общим замыслом. Так, энергичное короткое вступление первой части находит своеобразное продолжение в пятой части — Allegro con brio. Линия фортепианного сопровождения второй темы (E-dur) первой части, преобразуясь, получает большое и самостоятельное значение во второй части, в развитии ее главной темы (fis-moll), совершенно иной по своему характеру, ладовой окраске и форме движения. Широкая, напевная, но с большим внутренним напряжением, выливающимся в кульминации, главная тема второй части единоборствует с другой темой, впервые появившейся в фортепианной партии [8]. Эта новая тема вновь напоминает о себе в четвертой части — Andante. Maestoso e mesto — [3], где основная тема, исполняемая сперва виолончелью соло, достигает своего наивысшего трагического звучания в tutti (appassionato, h-moll). И в последний раз она проходит у струнных (con sord.) в начале финала на piano, опускаясь, как тень воспоминаний, навстречу восходящему pizzicato. С двумя соседними частями (II, IV) ярко контрастирует своим мажорным ладом третья часть — блестящее скерцо в ритме вальса. Главная тема финала, энергичная, упругая, в своем стремительном развитии вызывает появление новых, быстрых тем и эпизодов, образующих взаимосвязью и непрерывностью движения форму, близкую рондо-сонате. Кода этого развитого финала (Maestoso) построена на его главной теме в увеличении и благодаря более медленному темпу и прозрачному флажолетному истаиванию воспринимается как обобщающий, просветленный эпилог квинтета.

Народный артист Армянской ССР,
профессор С. АСЛАМАЗЯН

Eugene GOLUBEV was born in Moscow in 1910. Upon finishing the Gnesin Music College he entered Nikolai Myaskovsky's class of composition at the Moscow Conservatoire. He graduated from the Conservatoire in 1936 with honours: his name has been engraved in gold on the marble plaque at the Small Hall of the Conservatoire. Golubev continued to perfect his skill under the direction of Myaskovsky as his post-graduate student and assistant. Subsequently he became instructor in counterpoint and in 1947 was made Professor.

Golubev's music is at one and the same time highly dramatic and lyrical. His themes are varied and well-defined, his imagery profound and expertly developed, his thematic and structural elaboration shows a strict logic evolved from Beethoven's principles of form construction.

The list of Golubev's works includes six symphonies, two oratorios (*The Sun's Return* based on Northern epic tales and *The Heroes are Immortal*, to words by S. Gorodetsky, in memory of those who fell in World War Two), three piano concertos, a cello concerto, a viola concerto, nine string quartets, a piano quintet, a harp quintet, numerous chamber instrumental pieces (including six piano sonatas and a sonata for violin and piano), a children's album of piano pieces, songs with piano accompaniment, unaccompanied choruses to words by Lermontov, Ryleyev and Verhaeren, the ballet *Odyssey* after Homer (with a women's chorus), incidental music to Lesya Ukrainka's *The Forest Song* and arrangements of Russian folk songs.

Golubev's Piano Quintet, Op. 20, was completed in 1938 and first performed at a session of the Moscow Conservatoire Scientific Council in the spring of 1941 by Abram Dyakov and the Komitas String Quartet. Its first public performance, however, took place in Yerevan in 1945, where the composer played the piano part with the same quartet. Golubev's Piano Quintet, the first work in this form by a Soviet composer, has stood the test of time and is a staple item of the repertoire.

A unifying idea runs through the five movements of the Quintet. The brief driving introduction to the first movement seems to be continued in the Finale, *Allegro con brio.* The piano accompaniment of the secondary subject from the first movement (E Major) becomes transformed and plays an important part in the development of the main subject (F-sharp minor) in the second movement, which differs in character, key, mode and motion. Broad, songful, yet tense as a compressed spring, the main theme of the second movement clashes with another theme (first making its appearance in the piano part, reference number 8). This theme, in turn, reappears in the fourth movement, *Andante. Maestoso e mesto,* ref. number 3, where the main theme, first stated by the solo cello, reaches a tragic climax in the *tutti (appassionato,* B minor). For the last time it is heard in the muted strings, *piano,* at the beginning of the Finale, descending, shadow-like, to meet the mounting *pizzicato.* The third movement, a brilliant scherzo in waltz tempo, presents a vivid contrast to its neighbours, the second and fourth movements. In its impetuous development the main theme of the Finale, sprightly and vigorous, gives rise to a number of new quick-paced themes and episodes, alternating in a form resembling a rondo-sonata. The Coda, *Maestoso,* is based on the augmented main theme of the Finale. Thanks to its slower tempo and transparent, "melting" harmonics, it impresses the listener as a lucid and tranquil epilogue.

People's Artist of the Armenian SSR
Sergei ASLAMAZYAN, Professor

Eugène GOLOUBIEV, compositeur, artiste du peuple de la Fédération de Russie, est né à Moscou en 1910. Après avoir terminé l'Ecole de Musique Ghnessine, il est entré au Conservatoire de Moscou dans la classe de composition du professeur Nicolas Miaskovski. Il termine brillamment ses études en 1936 et l'on peut lire le nom de Goloubiev sur le tableau d'honneur du Conservatoire. Par la suite il put perfectionner ses talents de compositeur en tant que boursier du Conservatoire de Moscou, toujours auprès de Miaskovsky dont il était l'assistant. A cette époque il dirigeait une classe de polyphonie. Dès 1947 il devint professeur au Conservatoire de Moscou.

La musique de Goloubiev donne une place de choix aux accents dramatiques et lyriques. Ses traits spécifiques apparaissent dans des thèmes très variés, bien mis en relief; ils se manifestent également dans la profondeur des évocations musicales, dans la logique des thèmes et de la facture, basés sur les solides principes formels de la composition beethovénienne.

Les œuvres symphoniques et de chambre de Goloubiev comptent 6 symphonies, 2 oratorios: *Retour du soleil* (sur une légende épique des peuples du Nord) et *Héros immortels*, requiem inspiré par la Grande Guerre Nationale (sur un poème de S. Gorodetski); trois concertos pour piano et orchestre, un concerto pour violoncelle et orchestre, un concerto pour alto et orchestre, neuf quatuors à cordes, un quintette pour piano et pour quatuor à cordes, un quintette pour harpe et quatuor à cordes, un grand nombre d'œuvres de chambre (dont 6 sonates pour piano, une sonate pour violon et piano), un album de piécettes pour piano pour les enfants, des œuvres pour voix et piano. Citons encore des chœurs a capella (sur des poésies de M. Lermontov, K. Ryléev, E. Verhaeren), le ballet *Ulysse* avec chœur féminin, la musique pour la pièce de Lessia Oukraïnka *Le*

chant des forêts, des arrangements de chansons russes populaires.

Le quintette pour piano (opus 20), achevé en 1938, fut créé à l'occasion de la session du Conseil des savants du Conservatoire de Moscou, au printemps 1941, par le quatuor Komitass et le pianiste A. Diakov. La première exécution publique eut lieu en 1945 à Erévan, l'auteur lui-même en exécuta la partie de piano. Ce quintette de Goloubiev, le premier quintette soviétique, reste au nombre des meilleurs du genre.

Les cinq mouvements contrastants de l'œuvre sont unis par une même conception générale. Ainsi l'introduction brève et énergique du premier mouvement est-elle reprise d'une façon originale dans le cinquième — *Allegro con brio.* L'accompagnement au piano du deuxième thème (E-dur) dans le premier mouvement se transforme et trouve sa complète expression dans le deuxième mouvement, avec un thème principal (fis-moll), d'un caractère, d'une tonalité chromatique et d'une forme rythmique absolument distincts. Le thème principal de la deuxième partie, large et mélodieux, d'une grande intensité intérieure, prend toute sa force à la culmination, en affrontant le second thème énoncé par le piano [8].

Ce nouveau thème réapparaît dans le quatrième mouvement — *Andante. Maestoso e mesto* — [3], où le thème principal exposé par le violoncello solo atteint son apogée tragique avec les tutti (*appassionato*, h-moll). Il est repris pour la dernière fois par les instruments à cordes (*con sord.*) au début du finale piano. Le troisième mouvement — un brillant scherzo en rythme de valse, fait un vif contraste avec les deux autres (II, IV) par ses accords majeurs. Le puissant thème principal du finale donne naissance à de nouveaux thèmes et épisodes qui constituent par leur liaison et leur mouvement continu une sorte de rondo-sonate. La coda de ce finale développé *(Maestoso)*, par un tempo plus lent et par la mélodie limpide de flageolet, sert d'épilogue lucide au quintette.

Professeur S. ASLAMAZIAN
Artiste du Peuple arménien

●

Eugen GOLUBEW ist 1910 in Moskau geboren. Nach der Absolvierung der Gnessin-Musikschule studierte er bei Prof. N. Mjaskowski (Komposition) am Moskauer Konservatorium, das er 1936 mit Auszeichnung beendete: sein Name wurde in die Ehrentafel eingetragen. Später vervollkommnete er sich in der Aspirantur bei Prof. N. Mjaskowski, dessen Assistent er wurde. Zugleich wirkte er als Lehrer für Kontrapunkt. Seit 1947 ist er Professor am Moskauer Konservatorium.

Golubews Musik, die sowohl dramatisch als auch lyrisch ist, zeichnet sich aus durch plastische Mannigfaltigkeit, Bildhaftigkeit und Logik der thematischen Entwicklung, auf den formgebenden Prinzipien Beethovens basierend.

Unter den Werken E. Golubews sind sechs Symphonien, zwei Oratorien: *Die Wiederkehr der Sonne* (aus einem Epos des Hohen Nordens) und *Unsterbliche Helden,* den Helden des Großen Vaterländischen Krieges zum Gedenken (nach Gedichten von S. Gorodezki), drei Konzerte für Klavier und Orchester, ein Konzert für Violoncello und Orchester, ein Konzert für Viola und Orchester, neun Streichquartette, ein Quintett für Klavier und Streichquartett, ein Quintett für Harfe und Streichquartett, eine Reihe von Kammer-Instrumentalwerken (darunter sechs Klaviersonaten, eine Sonate für Violine und Klavier), ein Kinderalbum für Klavier, Werke für Stimme und Klavier, Chöre a cappella (nach Gedichten von M. Lermontow, K. Ryleyew und E. Verhaeren), das Ballett *Odyssee* (nach Homer) mit Frauenchor, die Musik zum Trauerspiel von Lesja Ukrainka *Waldlied,* Bearbeitungen russischer Volkslieder.

Das Klavierquintett, op. 20, wurde 1938 vollendet und zum ersten Mal im Frühjahr 1941 von Komitas-Quartett und Pianisten A. Djakow im Konservatorium gespielt. Die öffentliche Aufführung fand jedoch erst vier Jahre später in Jerewan statt, wo der Komponist den Klavierpart mit demselben Quartett spielte. Golubews Quintett, das erste Werk dieser Form eines sowjetischen Komponisten, wird auch heute als eines der besten Werke dieses Genres anerkannt.

Die fünf kontrastierenden Sätze enthalten eine Grundidee. So findet die energische kurze Einleitung des ersten Satzes eine originelle Fortsetzung im fünften Satz, *Allegro con brio.* Die Klavierbegleitung des zweiten Themas (E-Dur) im ersten Satz gewinnt selbständige Bedeutung im zweiten Satz in der Entwicklung des Hauptthemas (fis-Moll), völlig anders in Charakter, Tonart und Bewegung. Das melodische, zur Kulmination gelangende breite Thema, voll innerer Spannung, steht im Kampf mit dem anderen Thema, das zum ersten Mal im Klavierpart auftaucht [8]. Dieses neue Thema erscheint im vierten Teil, *Andante. Maestoso e mesto* [3], wieder, wo das Hauptthema vom Violoncello solo gespielt, im *Tutti* (appassionato, h-Moll) höchste Tragik erreicht. Und zum letzten Male erklingt es *piano* am Anfang des Finales in den Streichern (con sord.), tief, wie aus dem Schatten der Erinnerung auftauchend, dem ansteigenden *pizzicato* entgegen. Der dritte Satz in Dur, ein brillantes Scherzo im Walzerrhythmus, steht im Kontrast zu den beiden Nachbarsätzen (II und IV). Das dynamische Hauptthema des Finales ruft in seiner stürmischen Entwicklung neue Themen und Episoden hervor, die in Form und Bewegung der Rondo-Sonate gleichen. Die Coda des Finales, *Maestoso*, liegt dem Hauptthema zugrunde und klingt in ihrem langsamen Tempo, im flageolettartigen Verströmen wie ein heiterer Epilog des Quintetts.

Prof. S. ASLAMASJAN,
Volkskünstler der Armenischen SSR

КВИНТЕТ

для фортепиано, двух скрипок, альта и виолончели

QUINTET

for Piano, two Violins, Viola and Violoncello

Op. 20

(1938 г.)

I

Allegro ♩=66

Евгений ГОЛУБЕВ
Eugene GOLUBEV

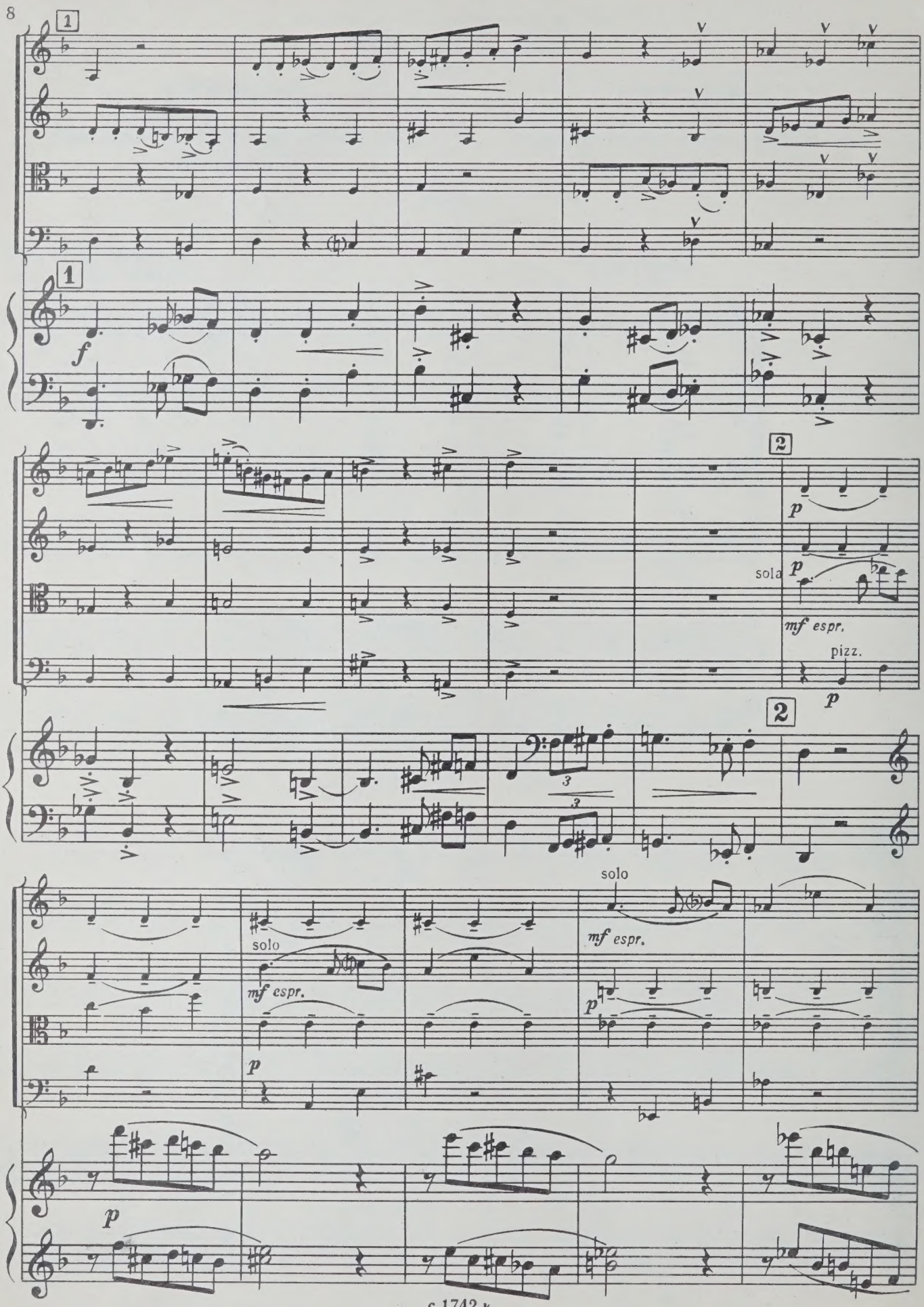
Violino I

Violino II

Viola

Violoncello

Piano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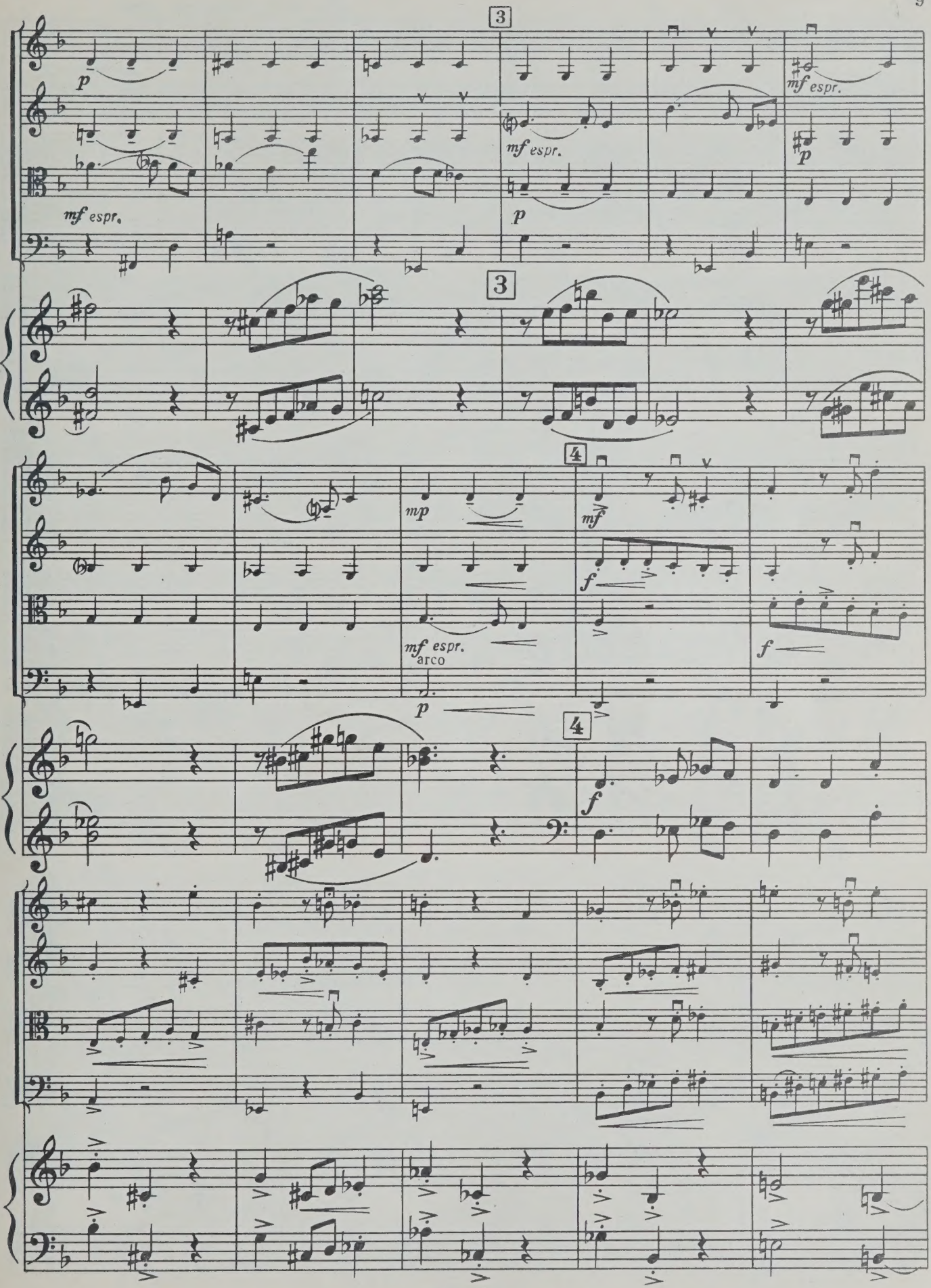
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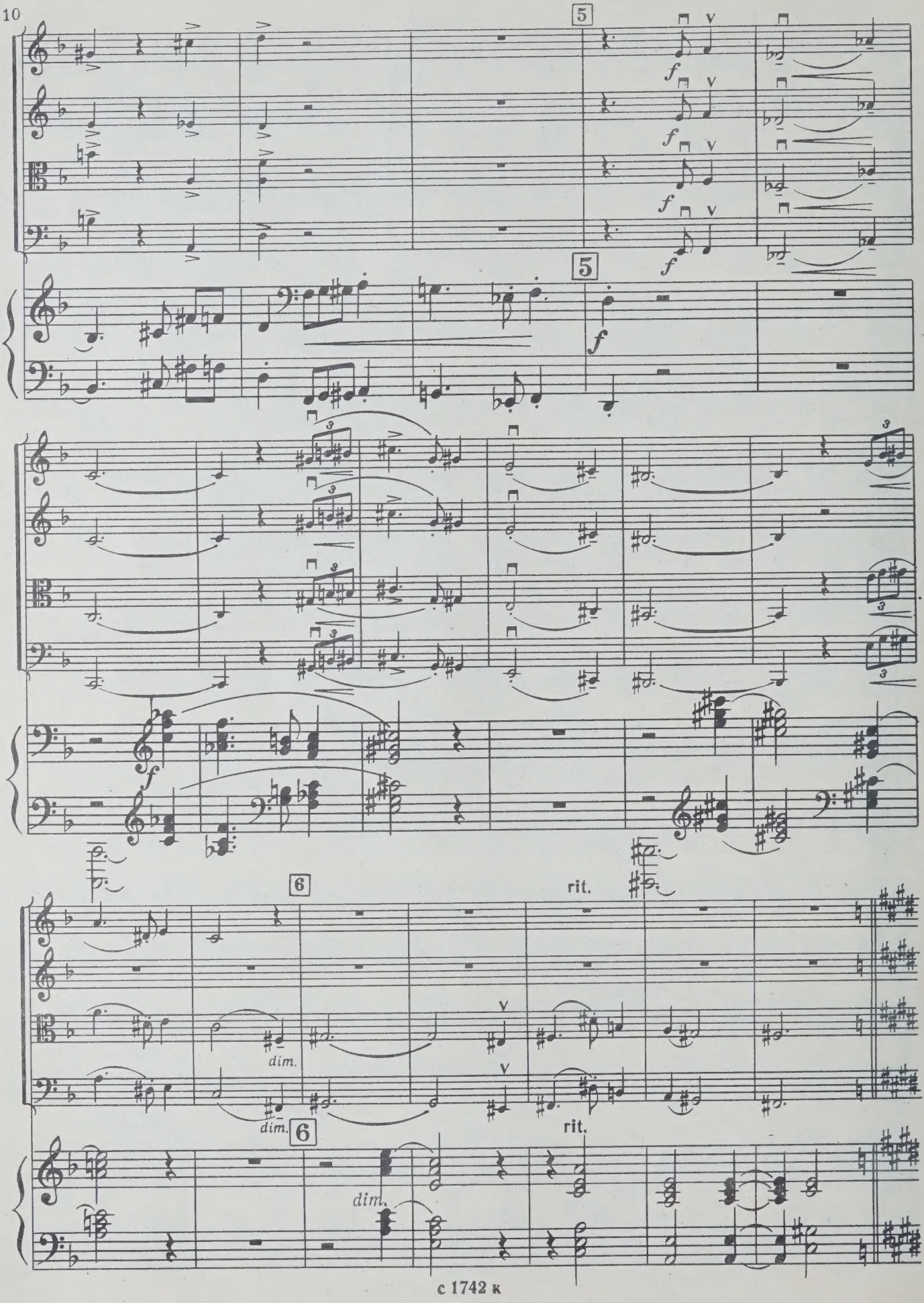
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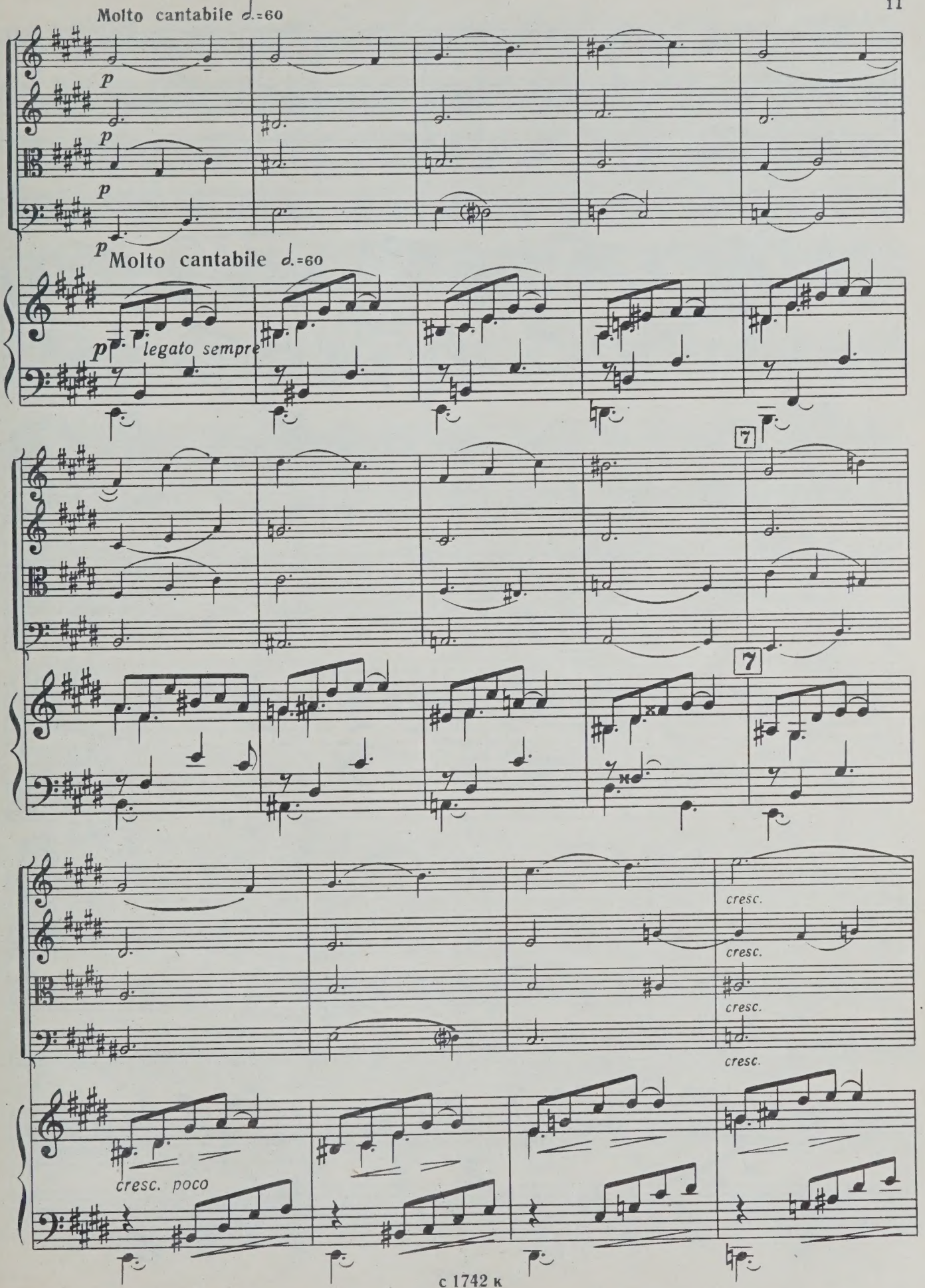
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Molto cantabile ♩.=60
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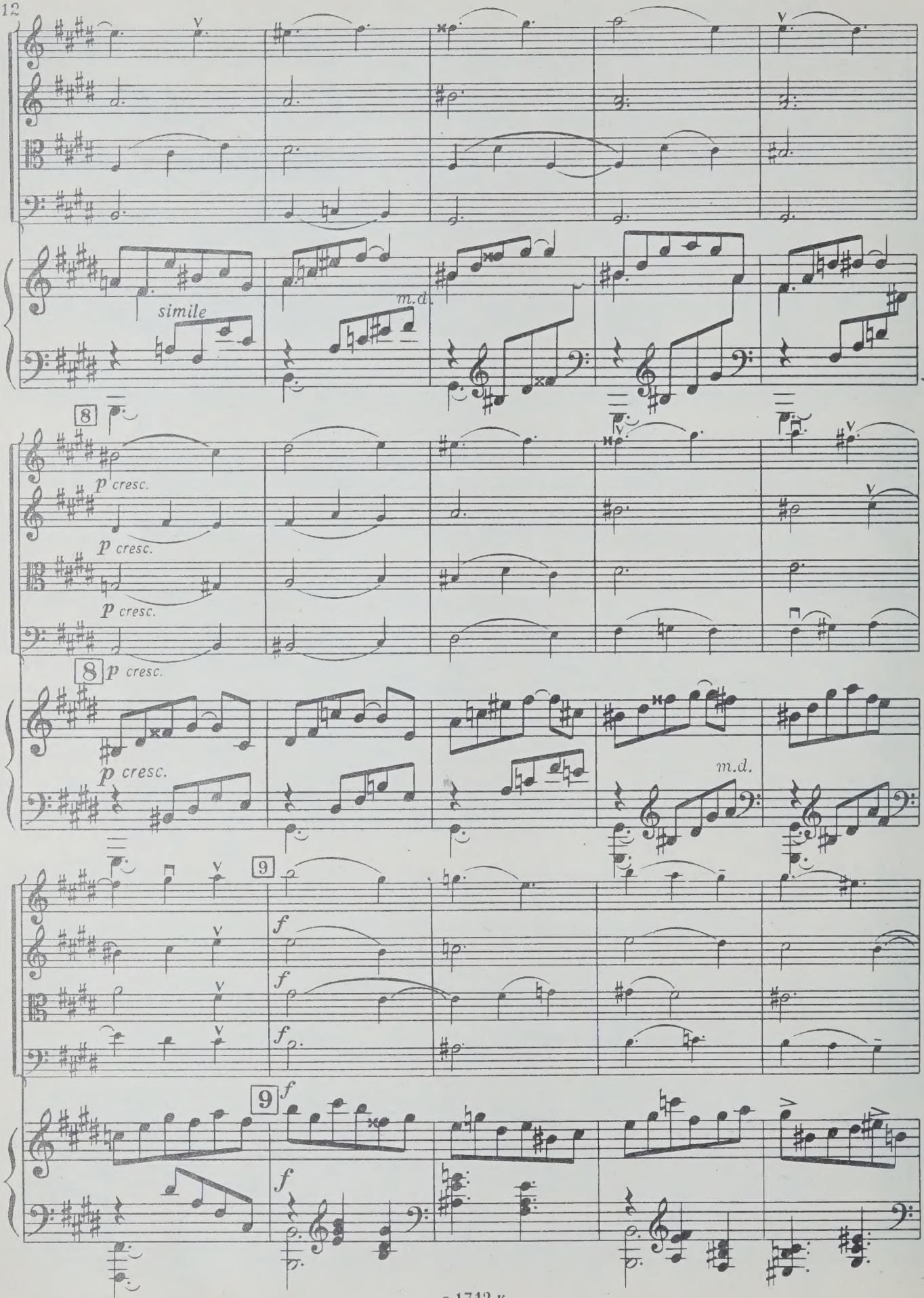
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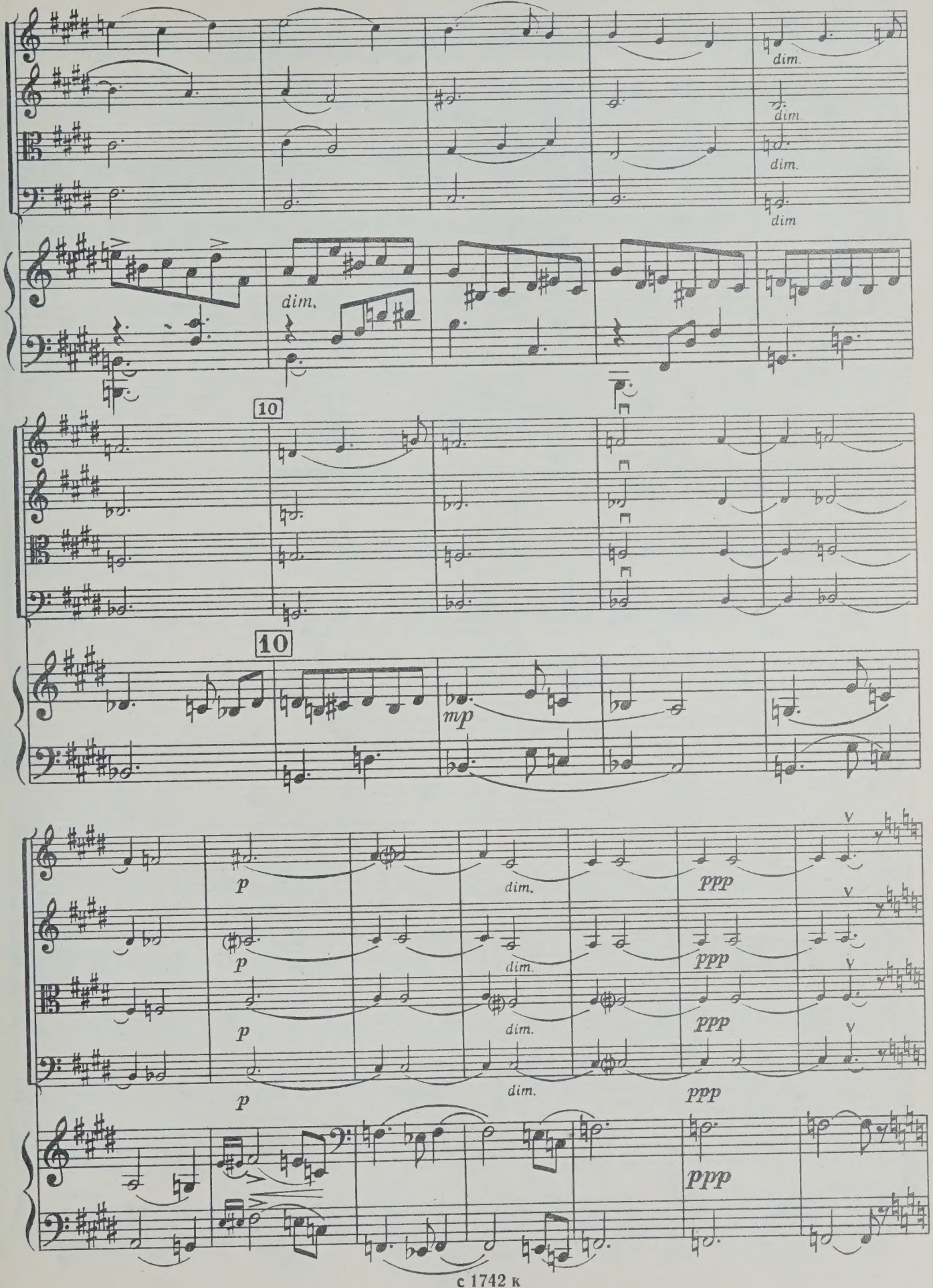
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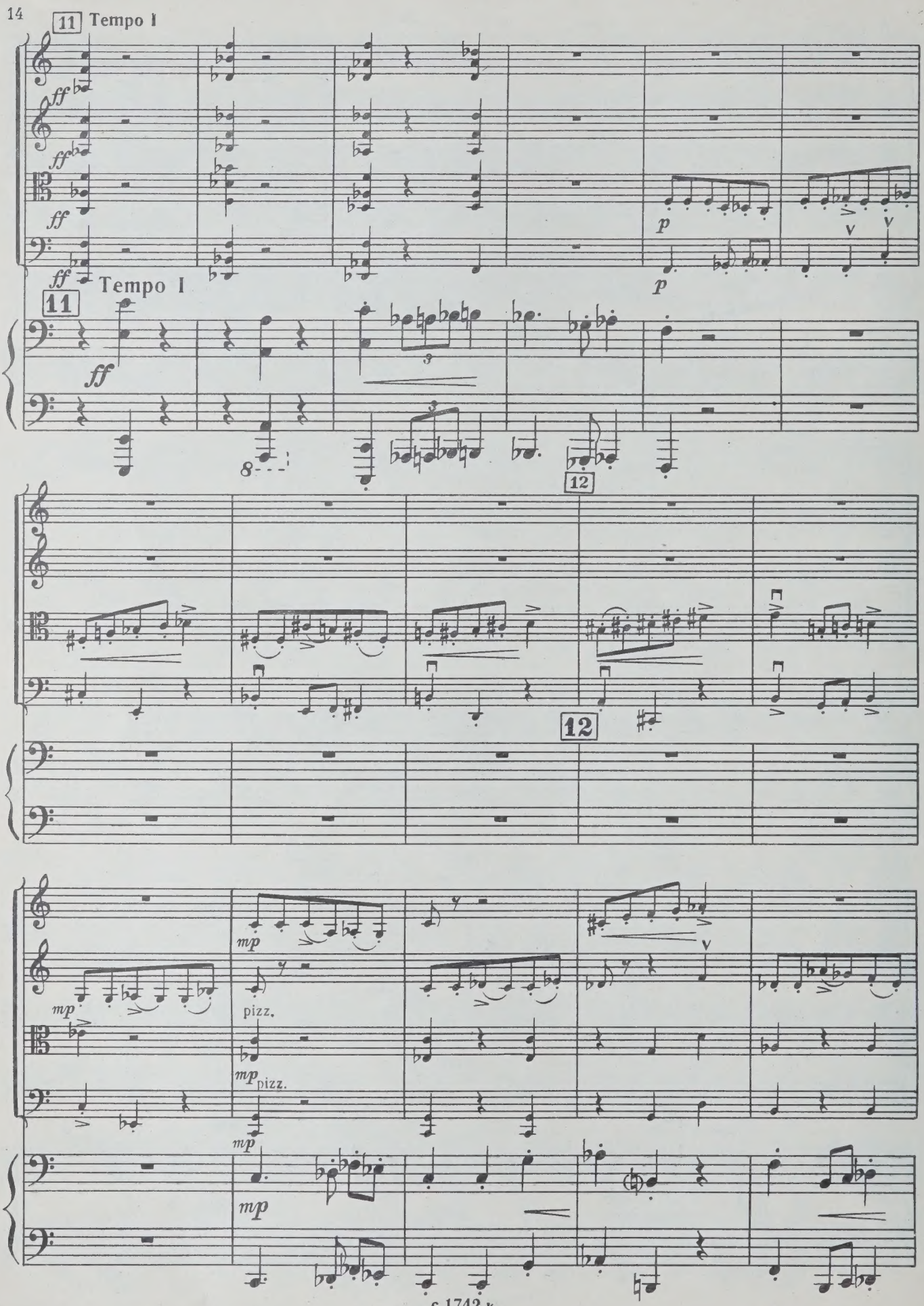
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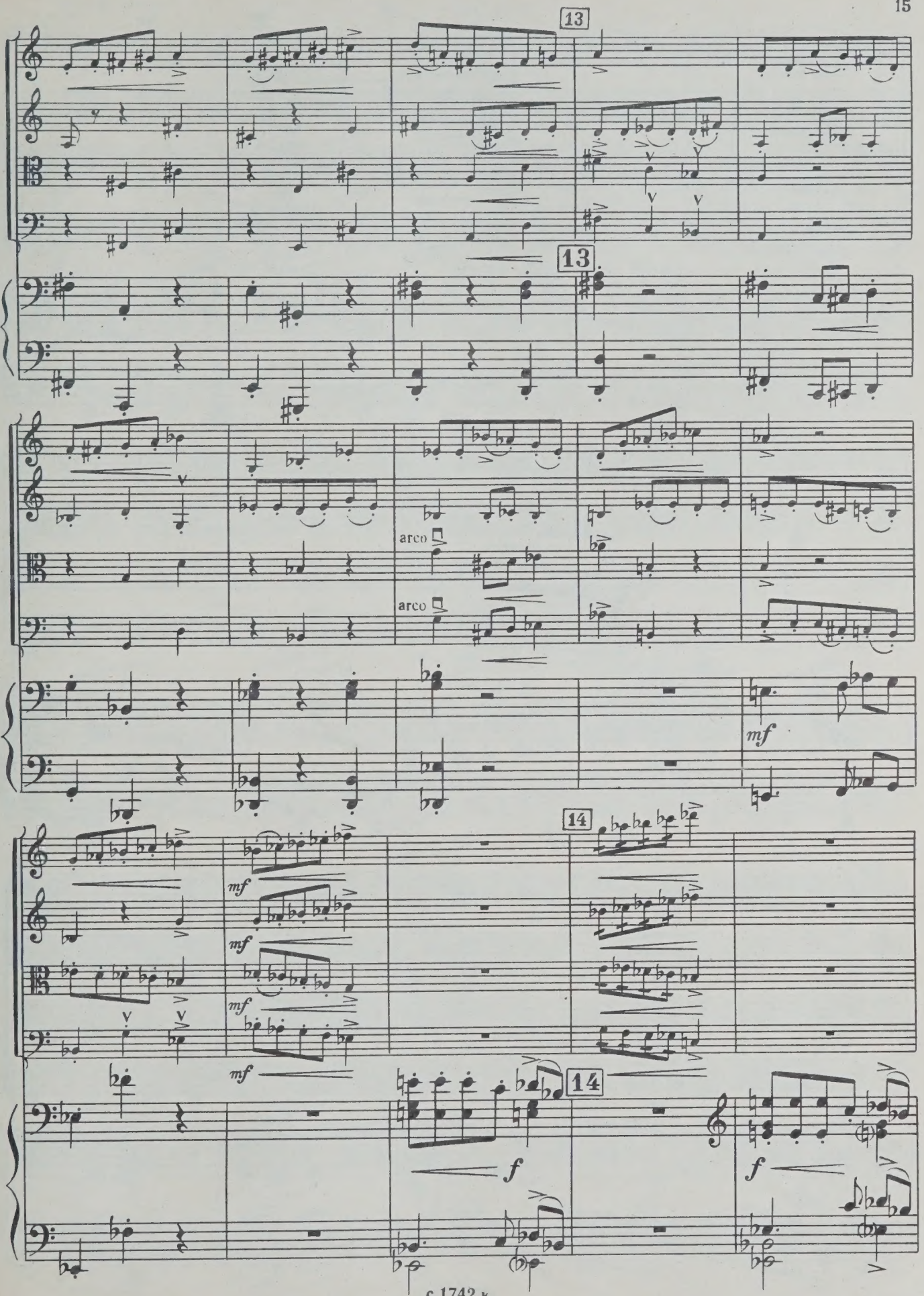
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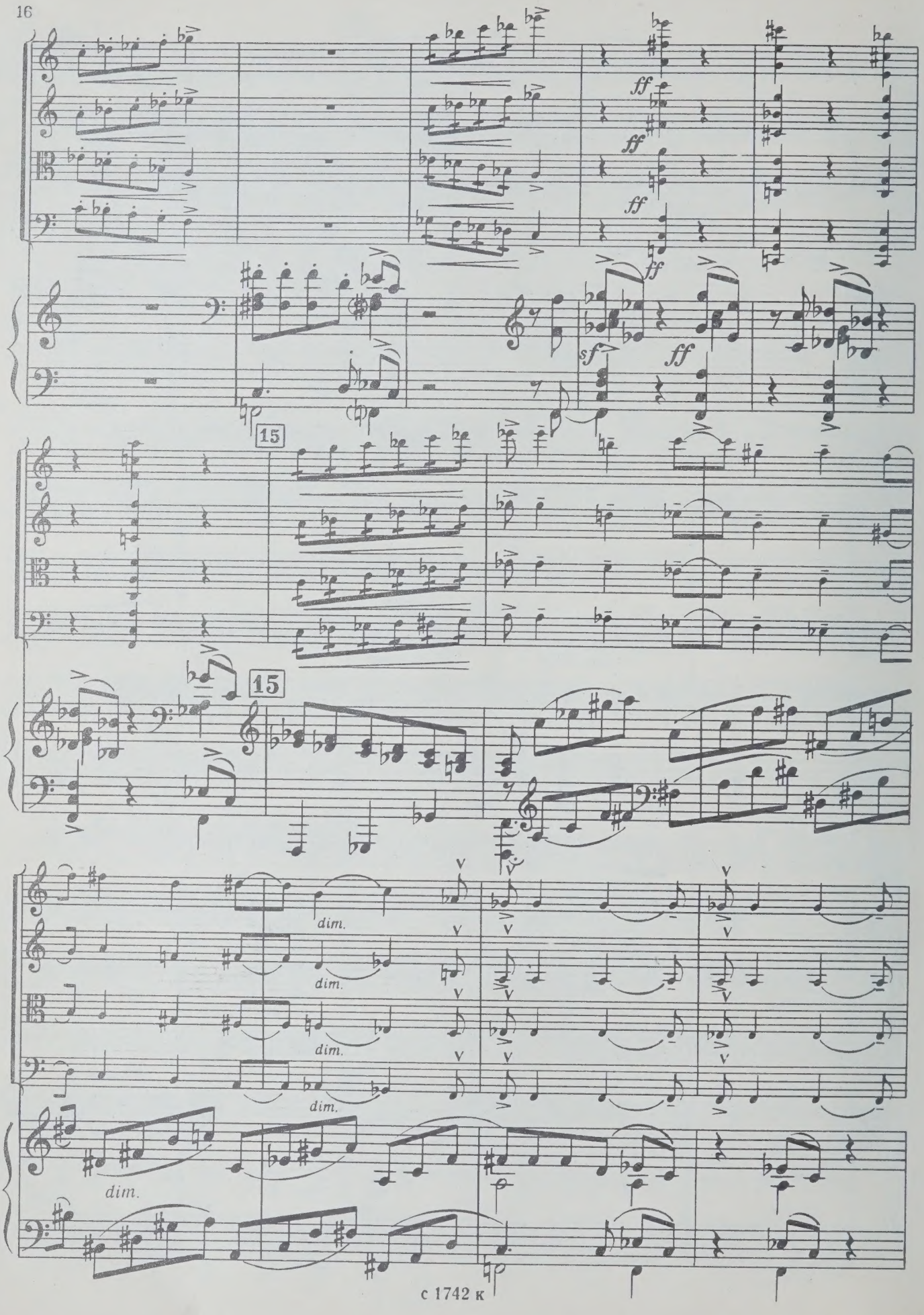
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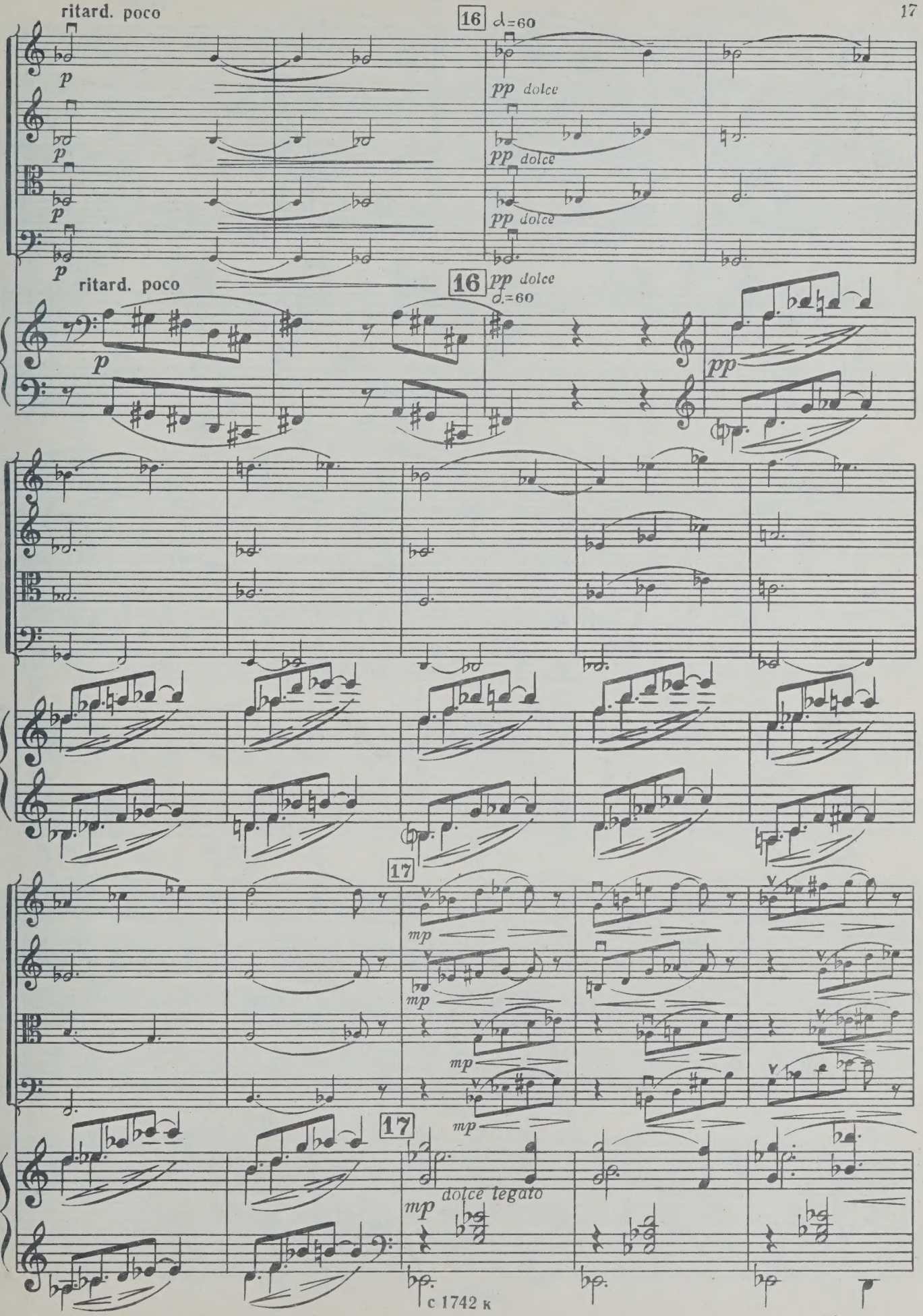
ritard. poco
16
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pp dolce
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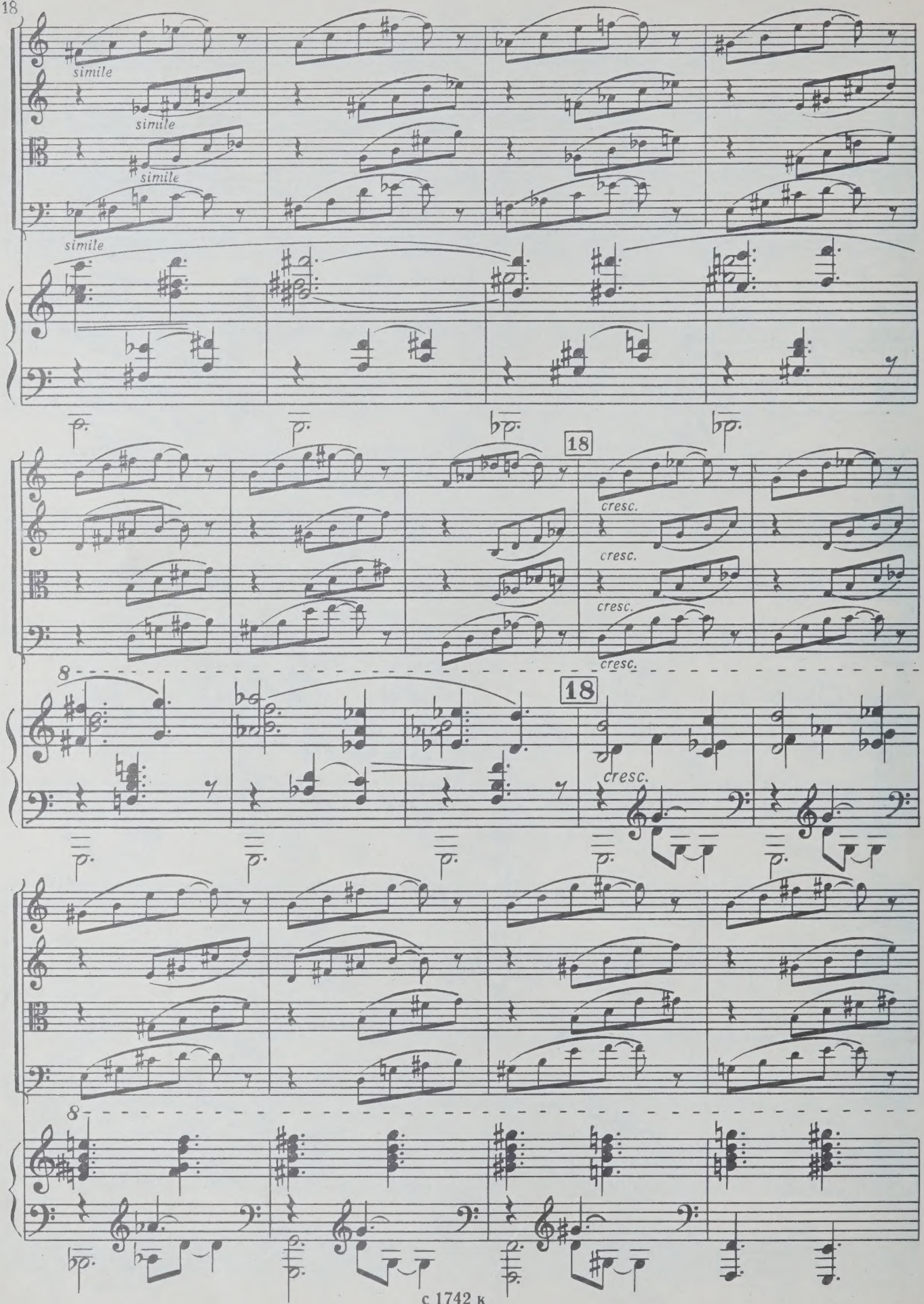
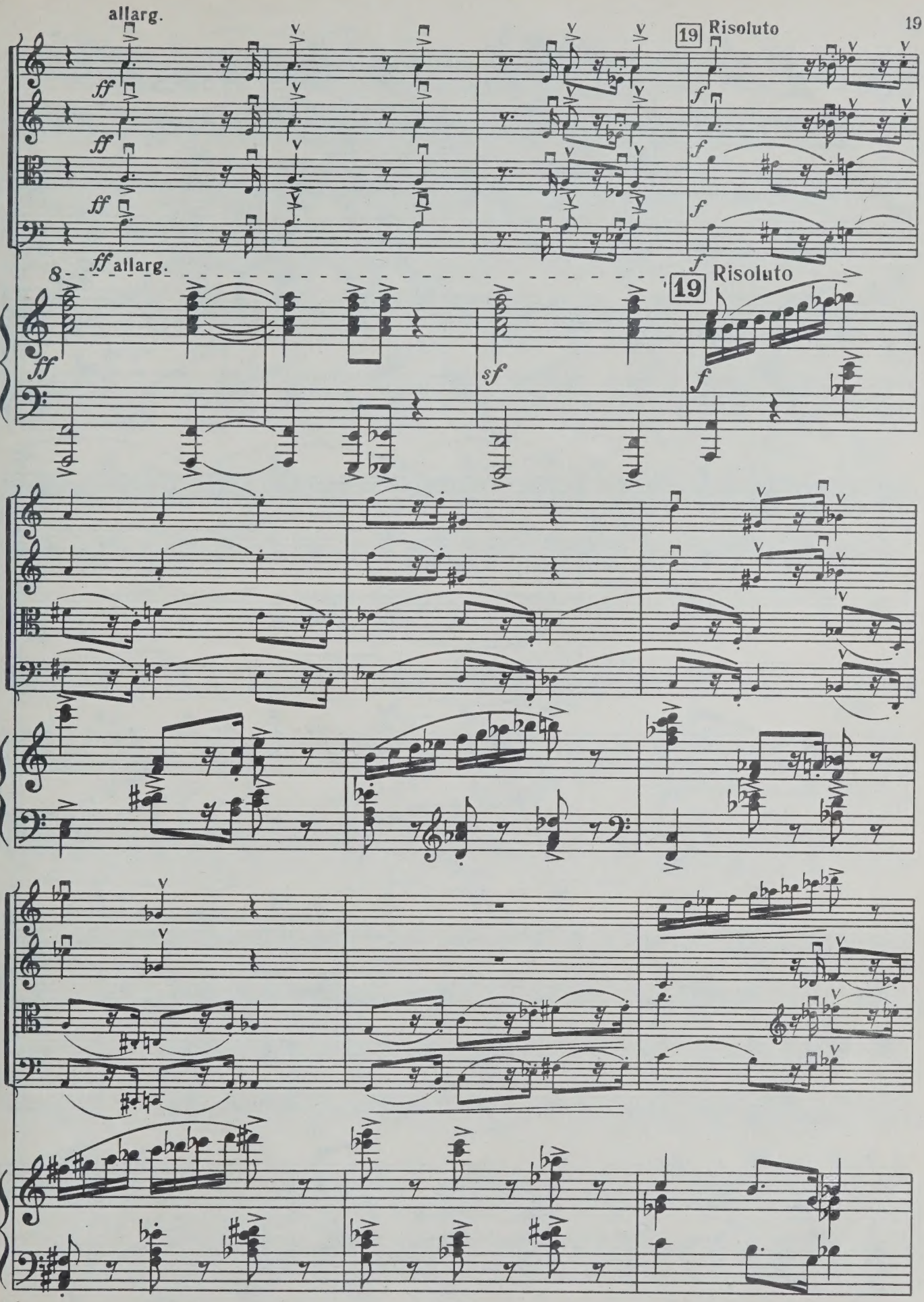
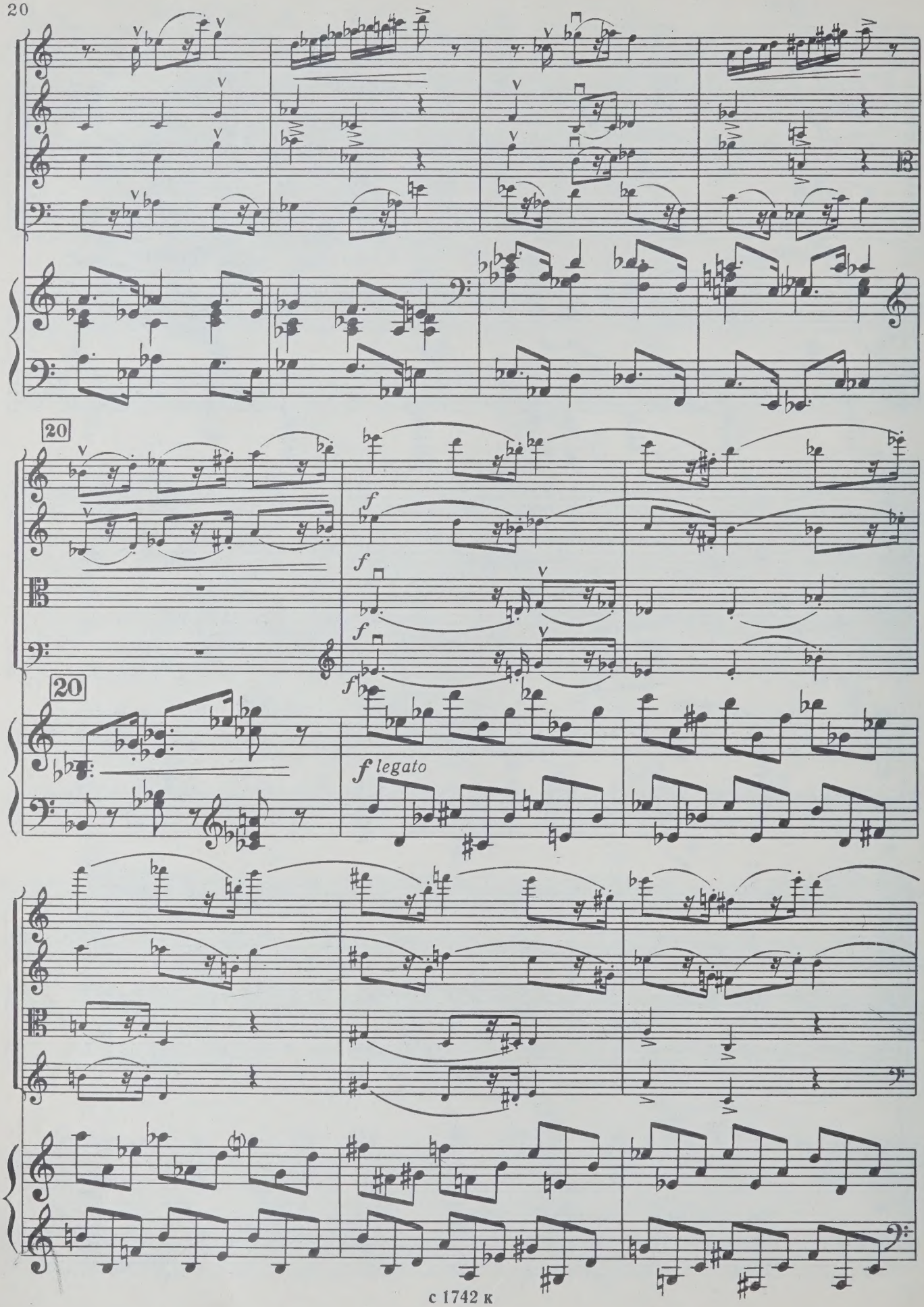
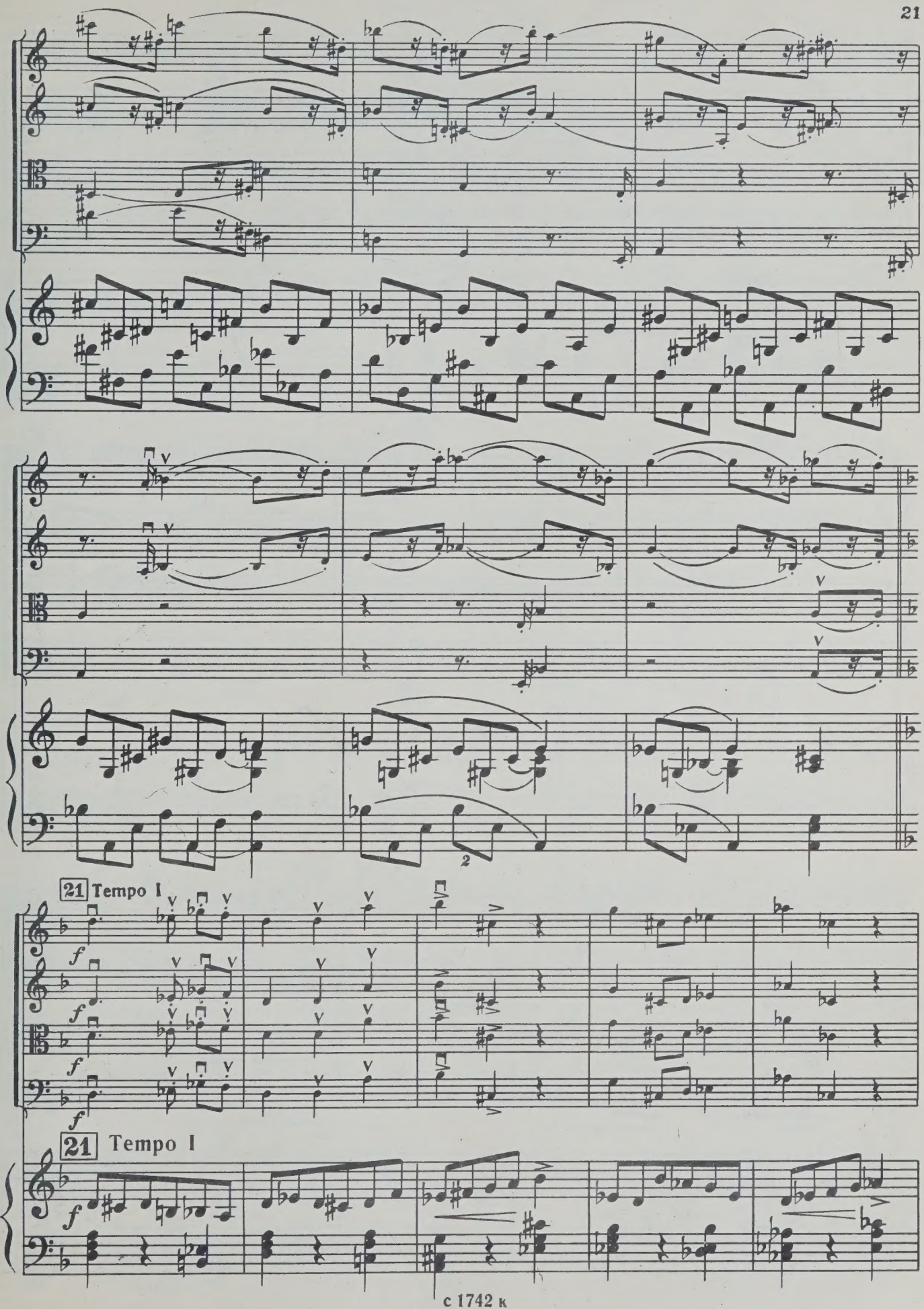
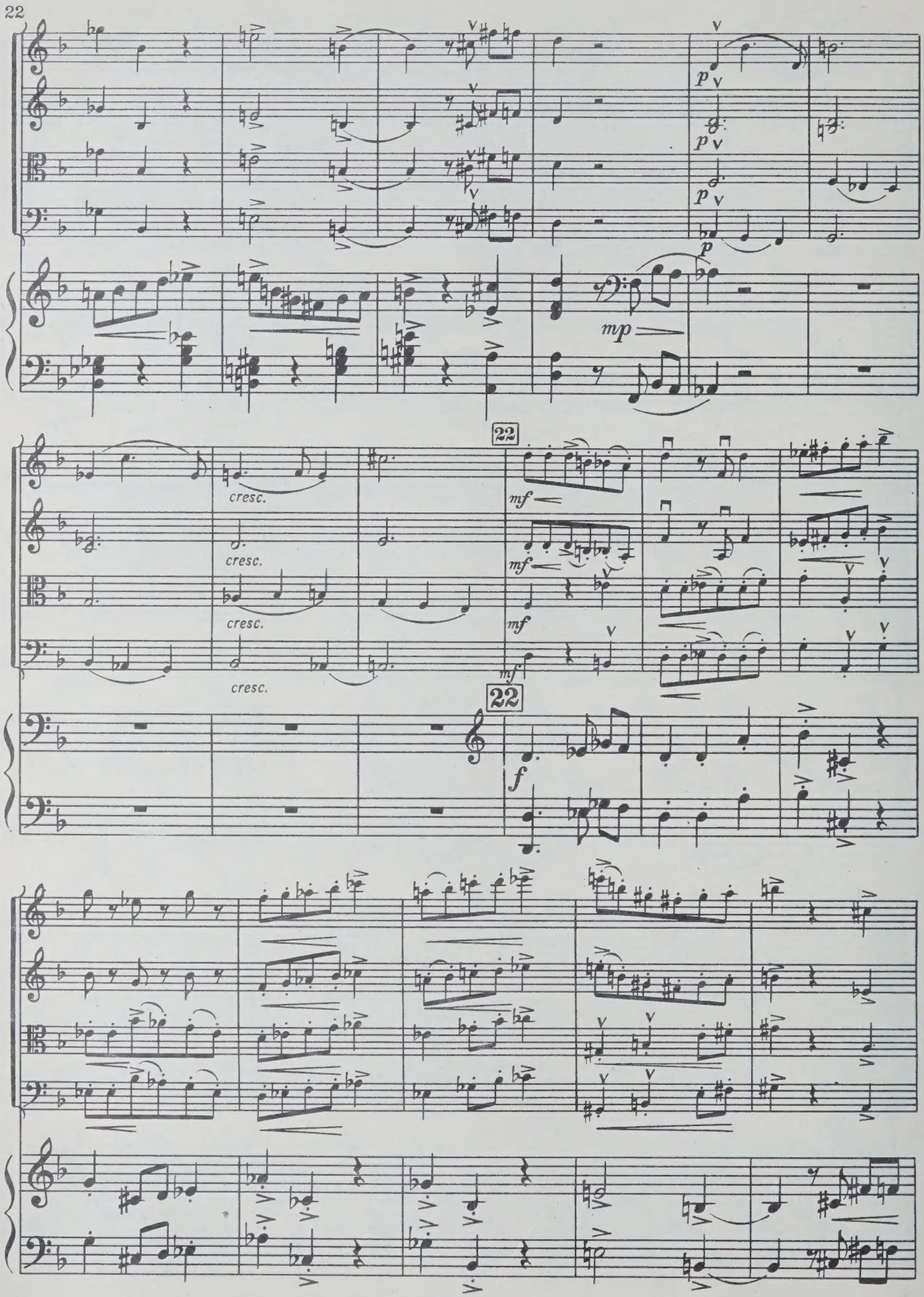
16
pp dolce
♩=60
17
mp
dolce legato
17

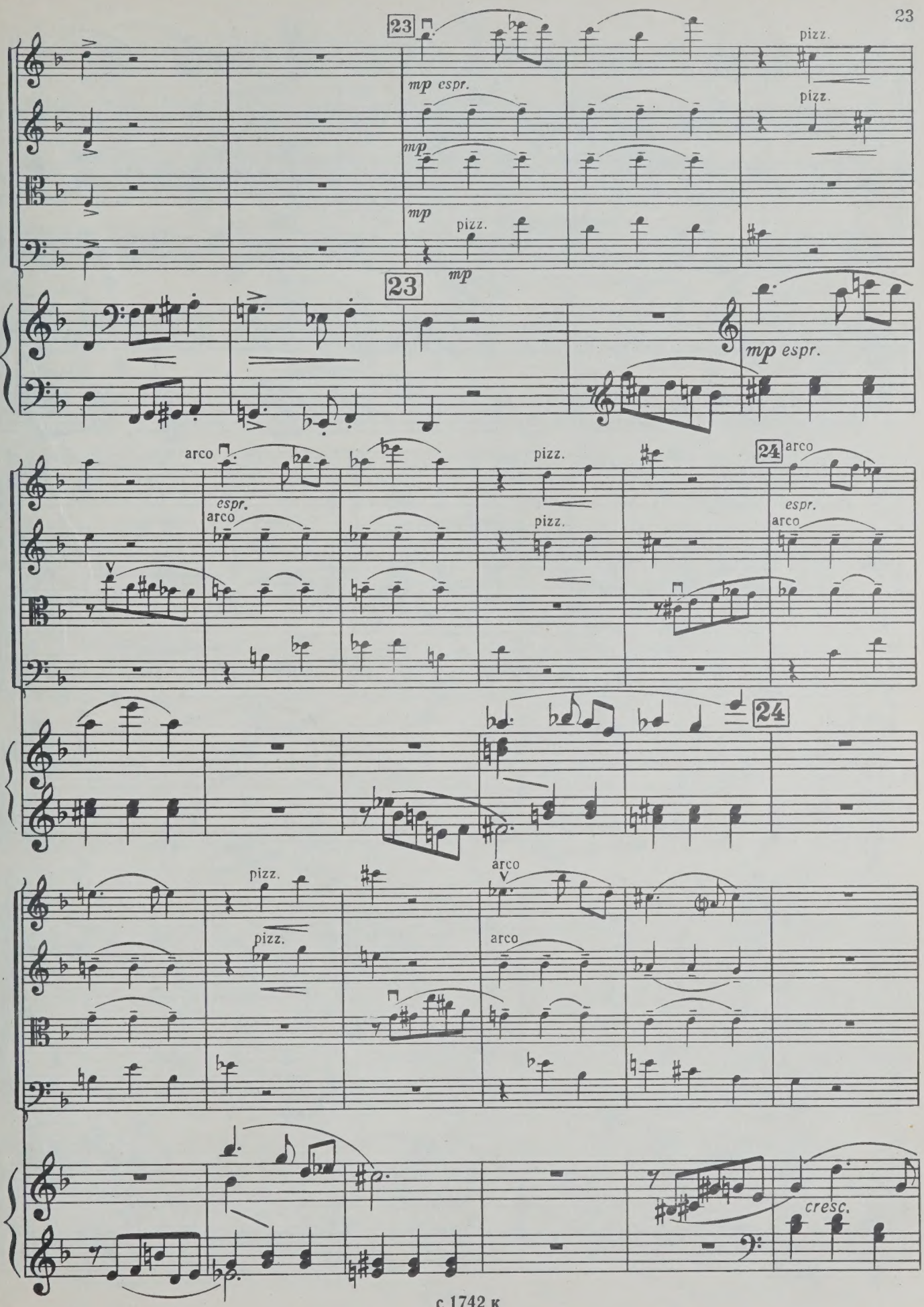

simile
simile
simile
simile
18
cresc.
cresc.
cresc.
cresc.
8
18
cresc.
8

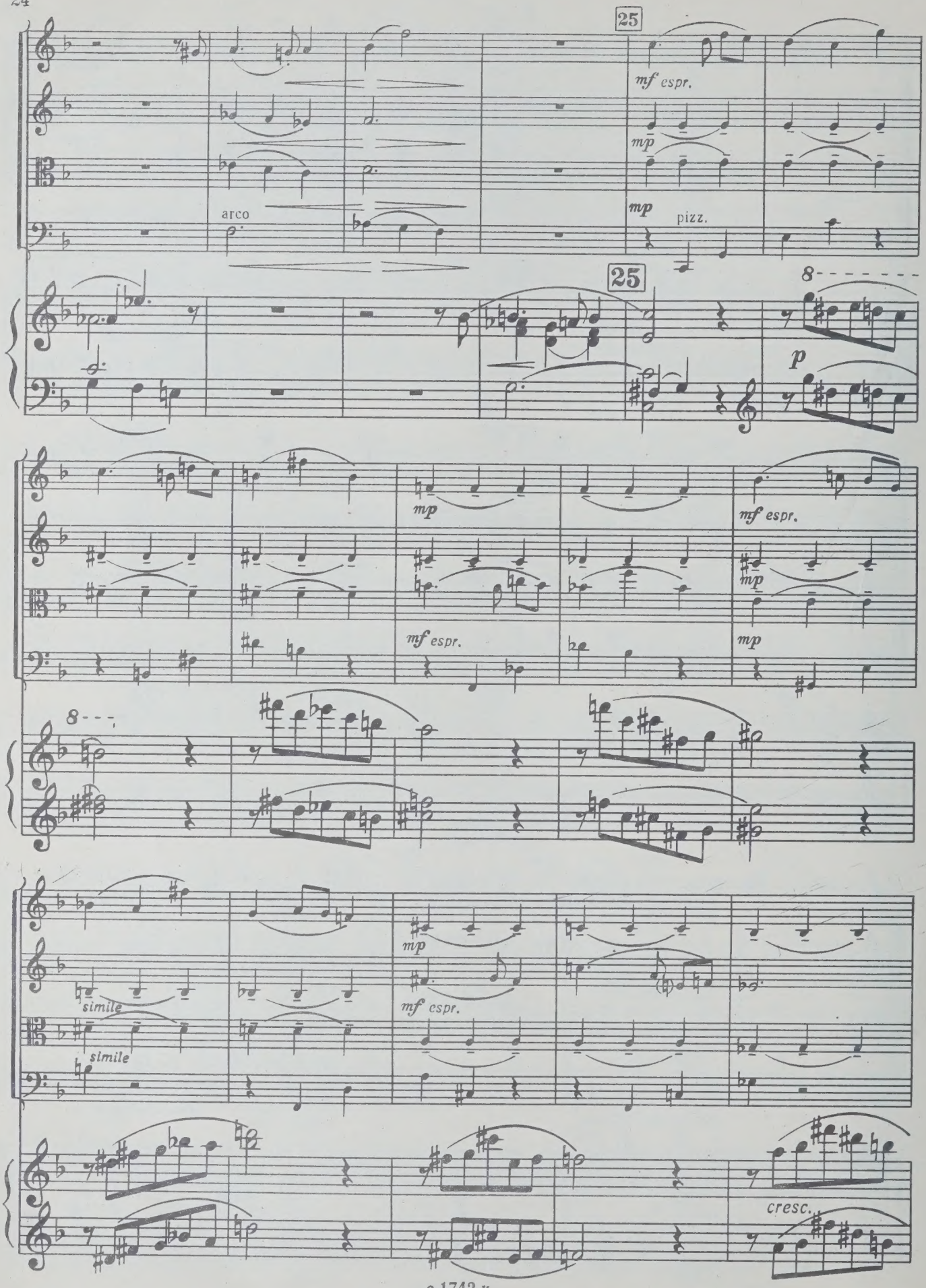

allarg.
ff
ff
ff
19 Risoluto
f
f
f
8
ff allarg.
ff
sf
19 Risoluto
f

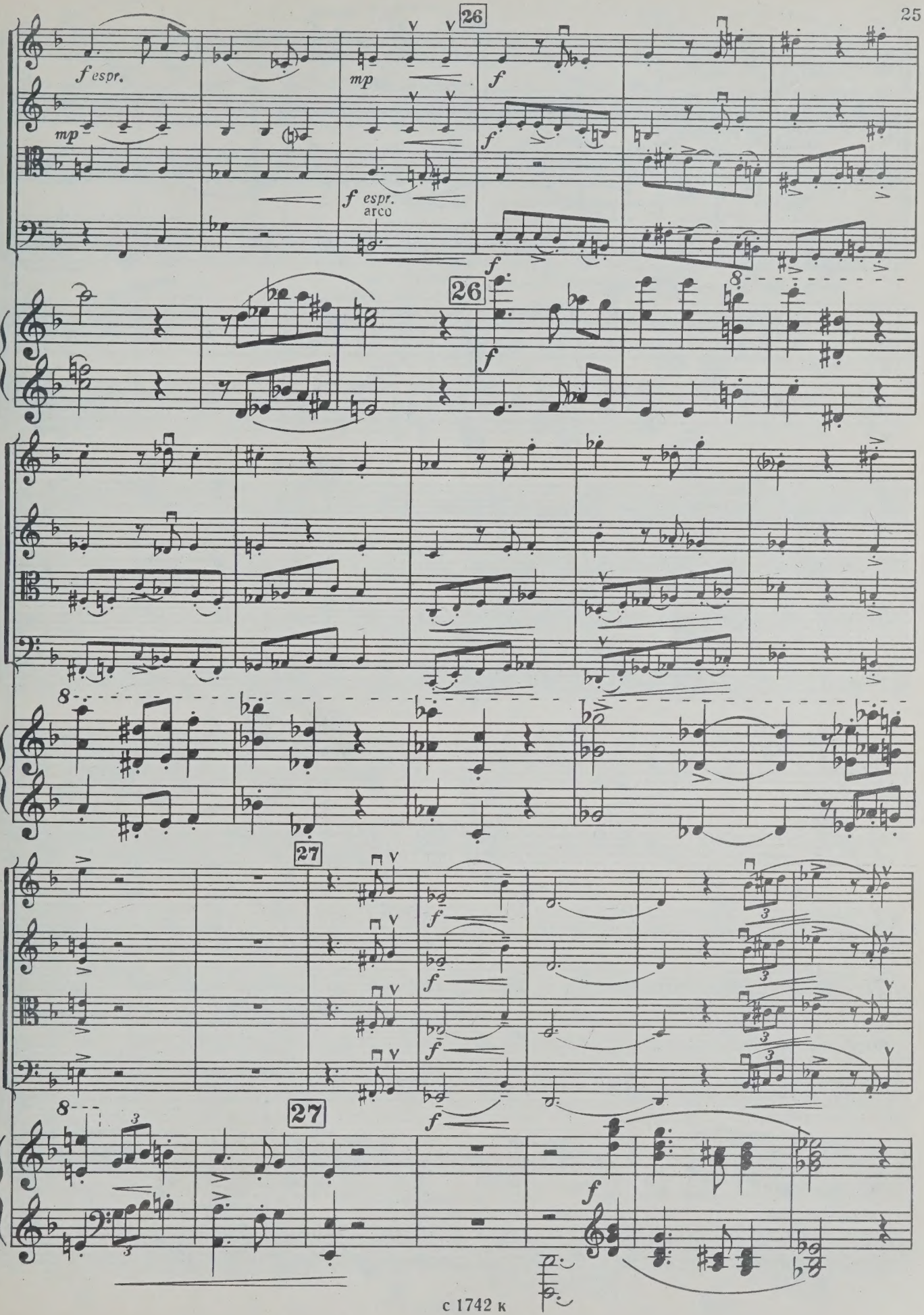

20
20
f
f
f
f
f legato

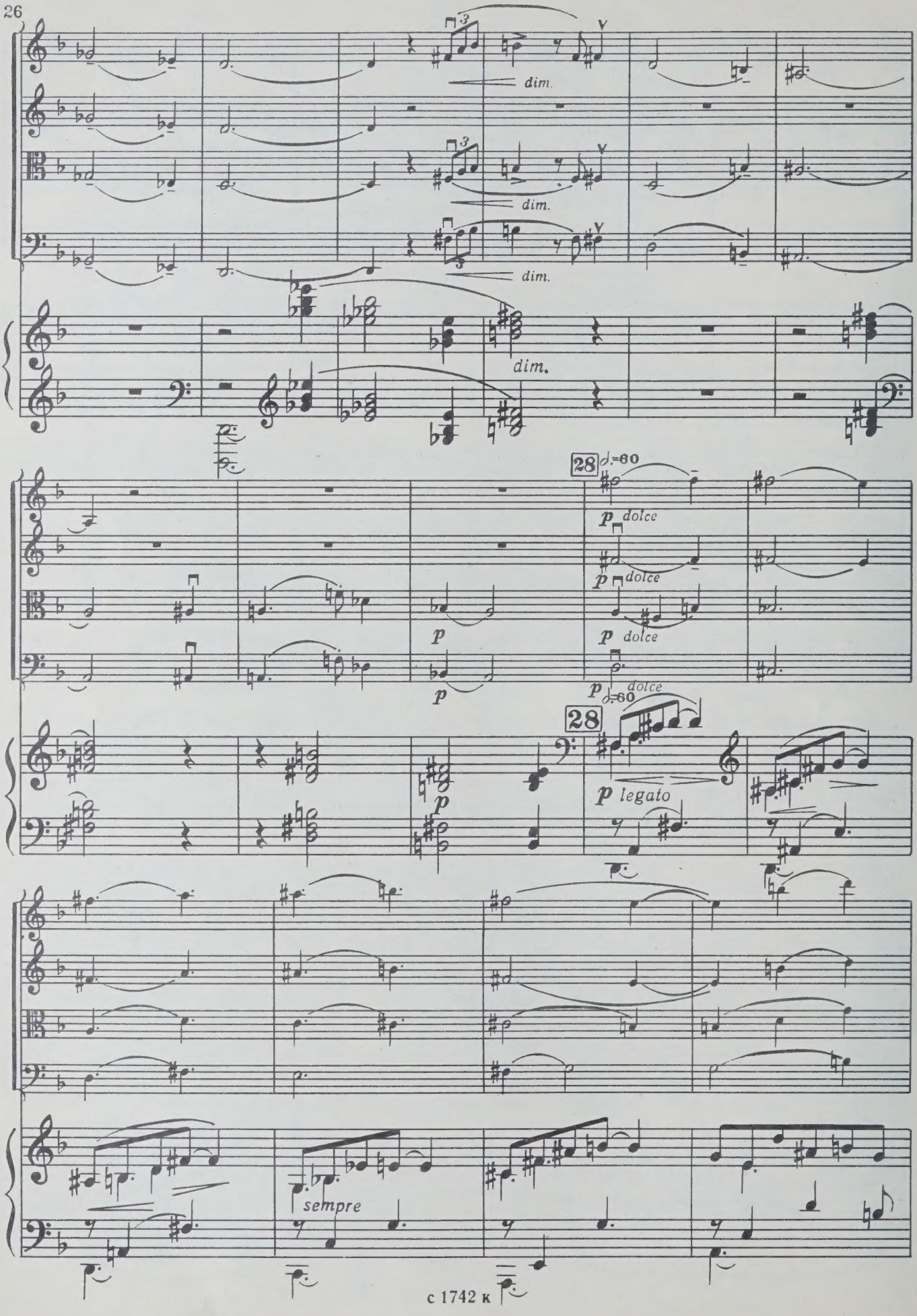

21 Tempo I
f
21 Tempo I
f

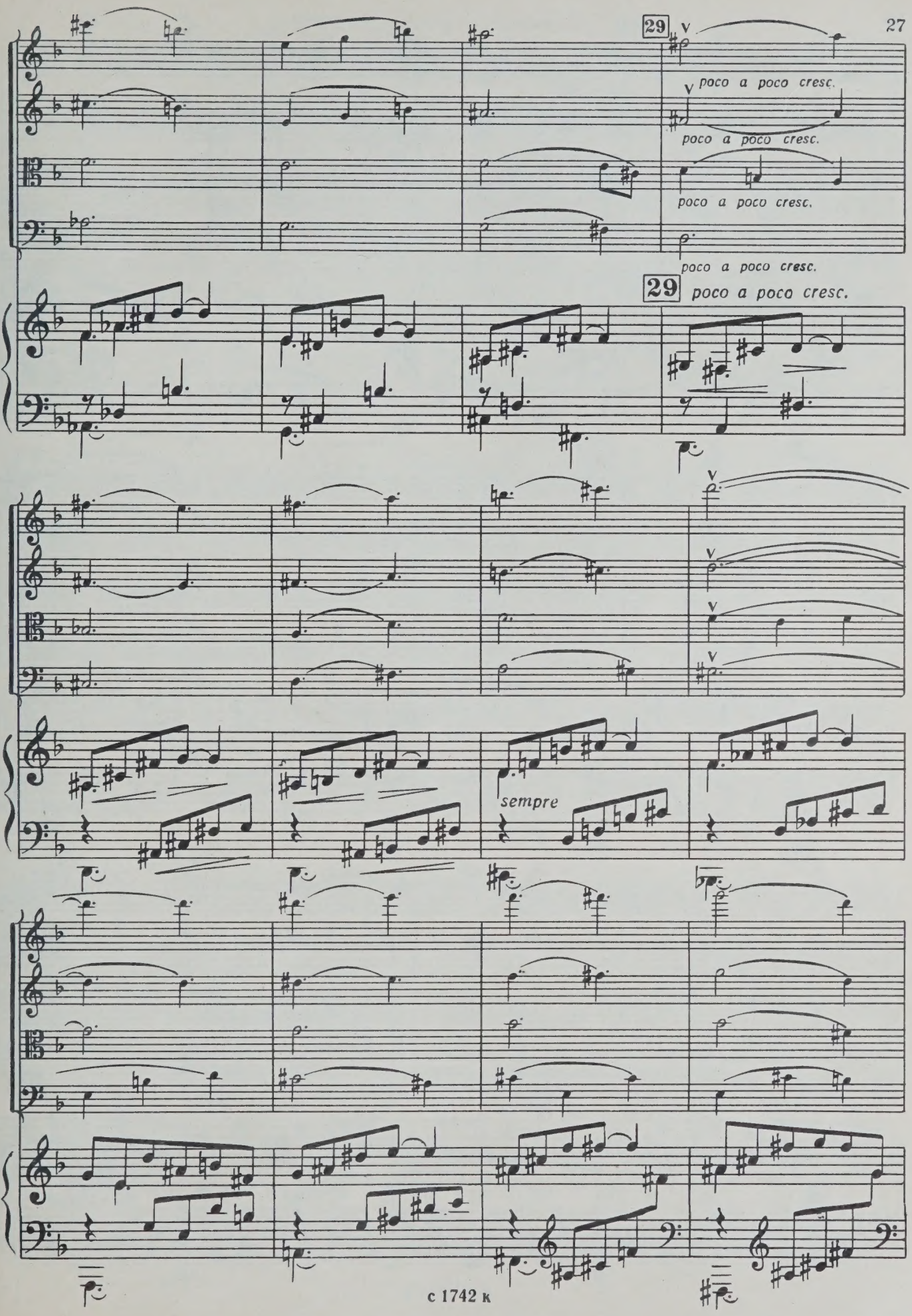

p
p
p
mp
22
cresc.
cresc.
cresc.
mf
mf
mf
22
f

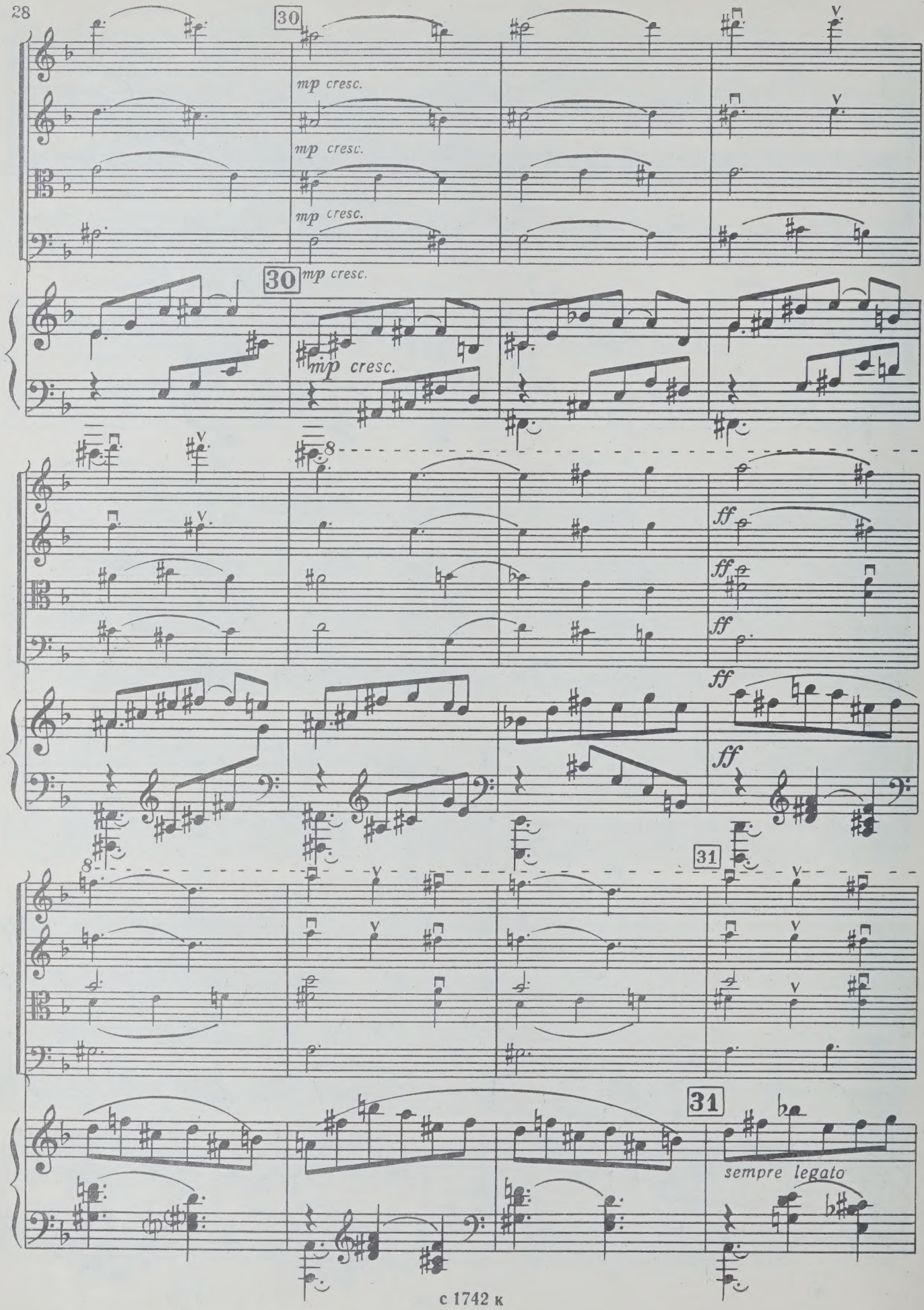

23
mp espr.
mp
mp
pizz.
pizz.
pizz.
23
mp
mp espr.
arco
espr.
arco
pizz.
pizz.
24
arco
espr.
arco
24
pizz.
pizz.
arco
arco
cresc.

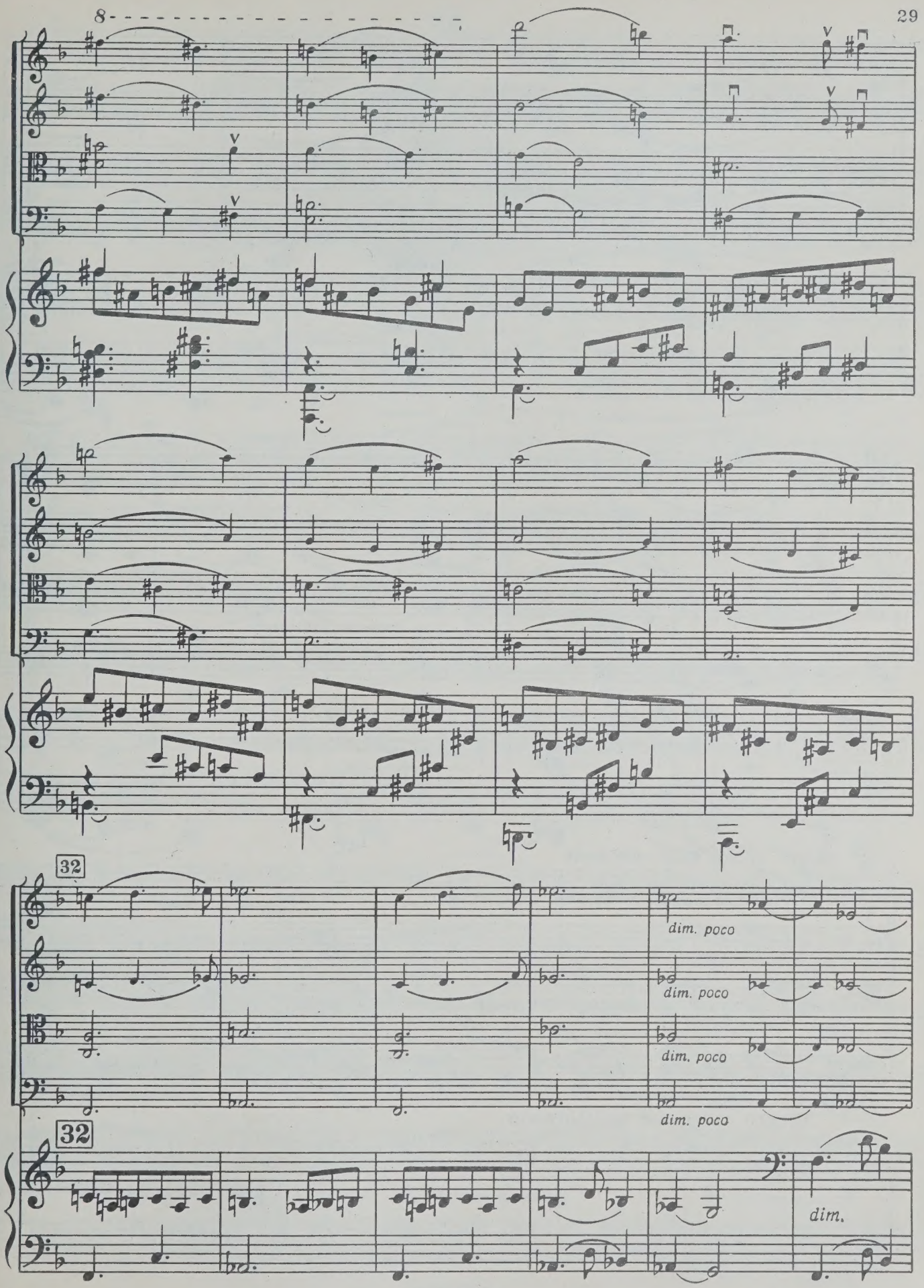

25
mf espr.
mp
arco
mp
pizz.
25
8
p
mp
mf espr.
mf espr.
mp
mp
8
mp
simile
mf espr.
simile
cresc.

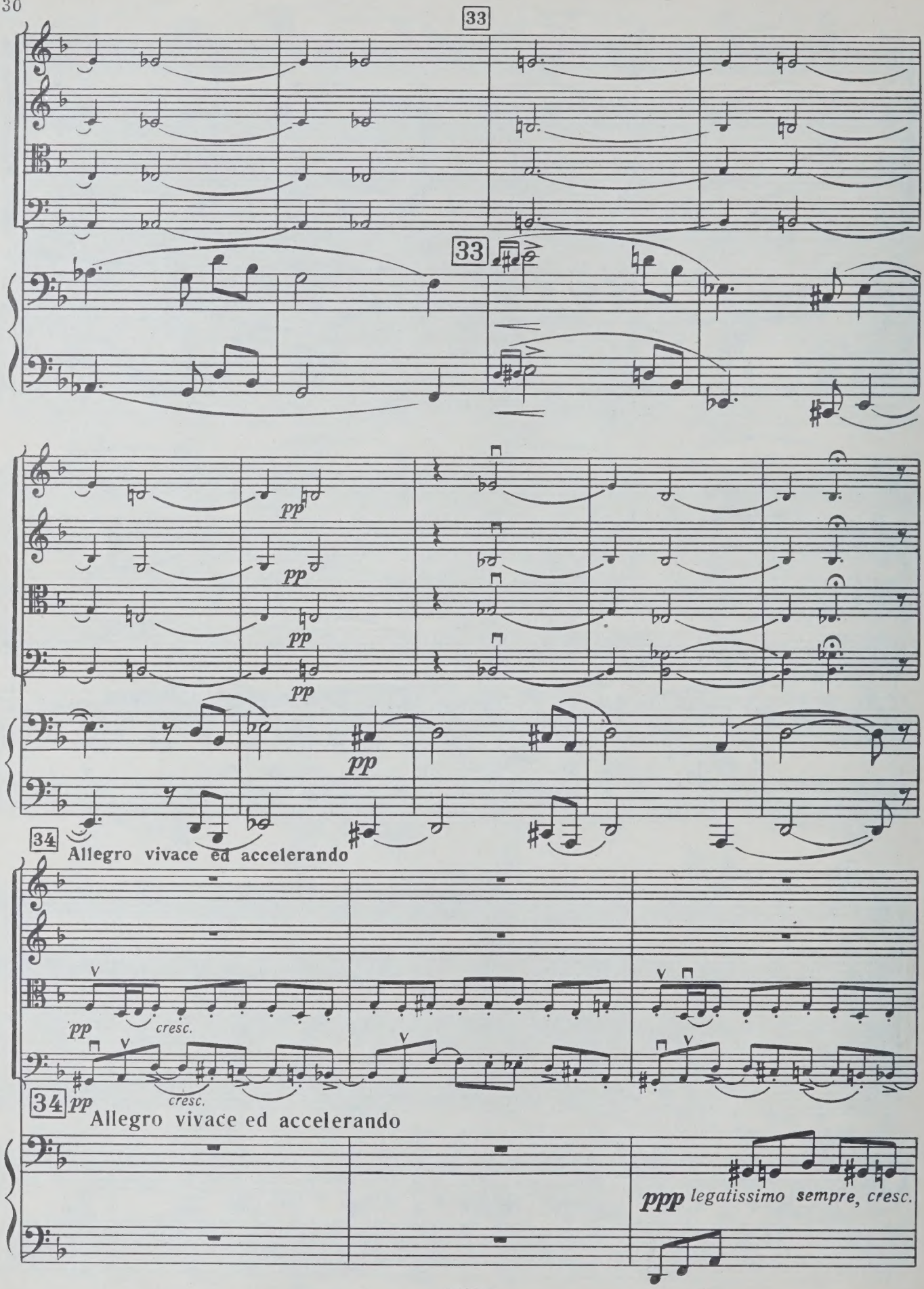

26
f espr.
mp
f
f espr.
arco
26
27
27

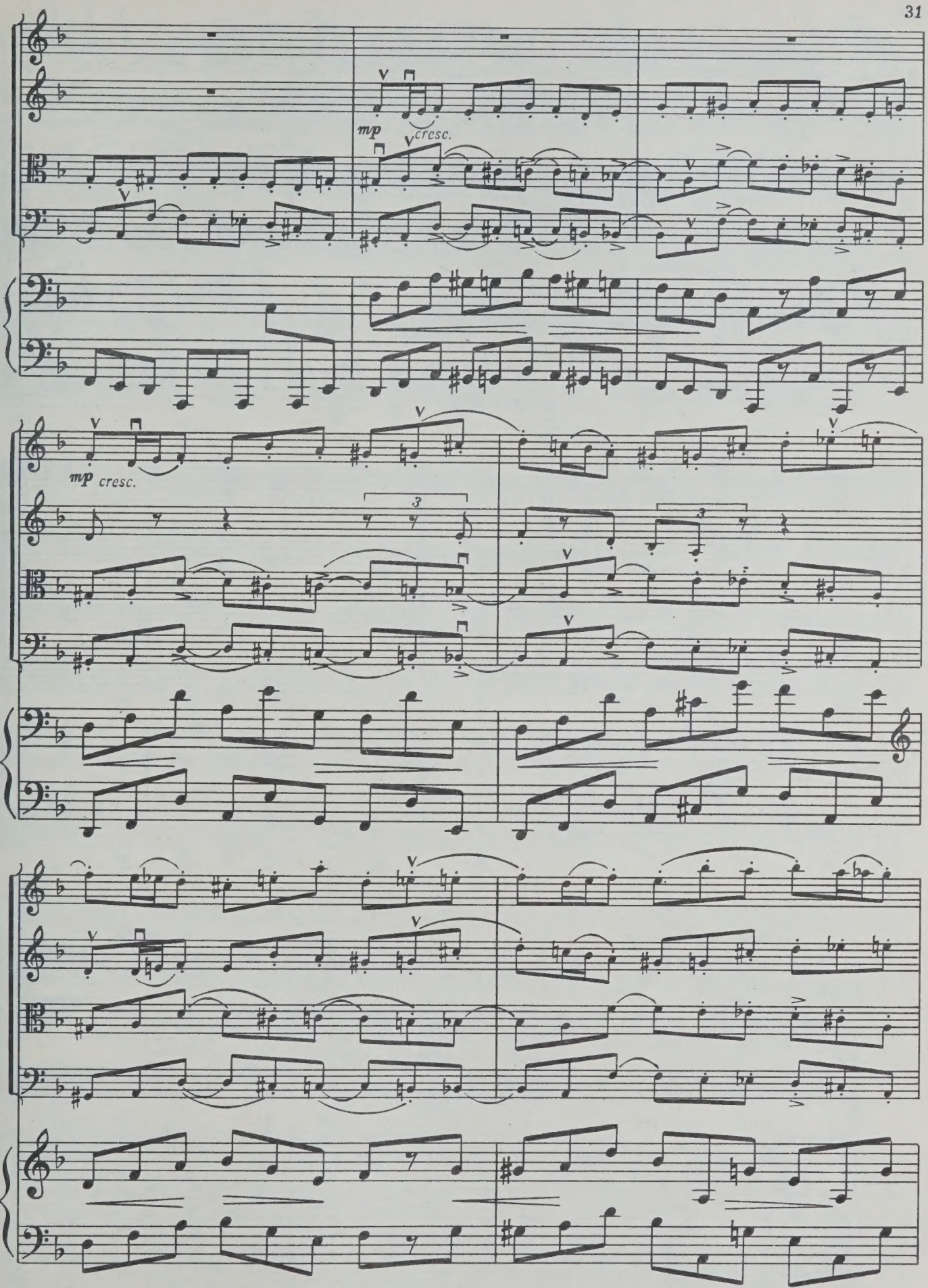

dim.
dim.
dim.
dim.
28
♩.=60
p dolce
p dolce
p dolce
p dolce
p
p
28
♩.=60
p legato
p
sempre


29
poco a poco cresc.
poco a poco cresc.
poco a poco cresc.
poco a poco cresc.
29 poco a poco cresc.
sempre


30
mp cresc.
mp cresc.
mp cresc.
30
mp cresc.
mp cresc.
8
ff
ff
ff
ff
ff
8
31
31
sempre legato


8
32
dim. poco
dim. poco
dim. poco
dim. poco
32
dim.


33
33
pp
pp
pp
pp
pp
34
Allegro vivace ed accelerando
pp
cresc.
cresc.
34 pp
Allegro vivace ed accelerando
ppp legatissimo sempre, cresc.


mp
cresc.
mp cresc.
3
3

35

35

8

ff

ff

ff

ff

ff

II

Andante ♩=60-66

p

con sord.

p

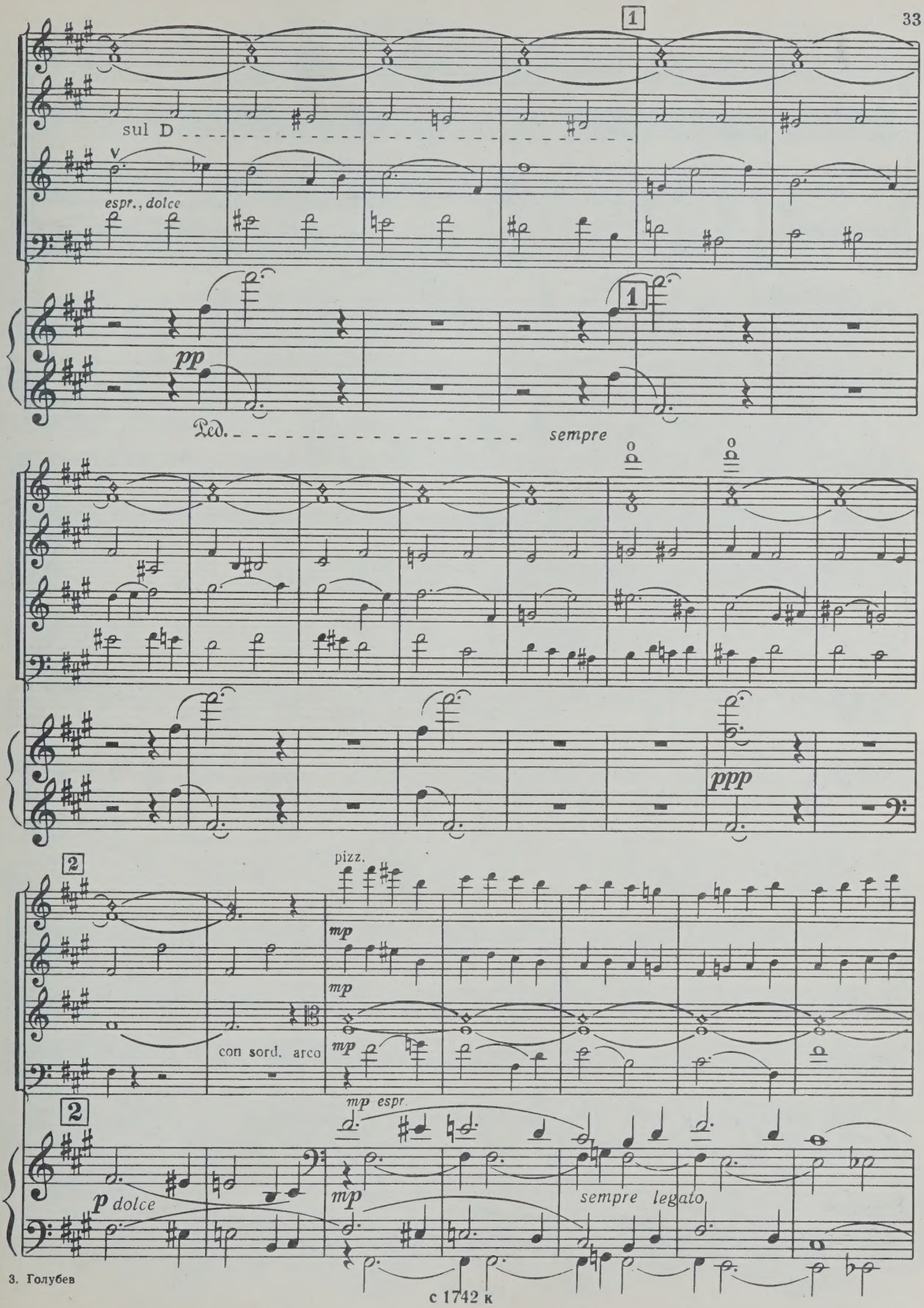
pizz.

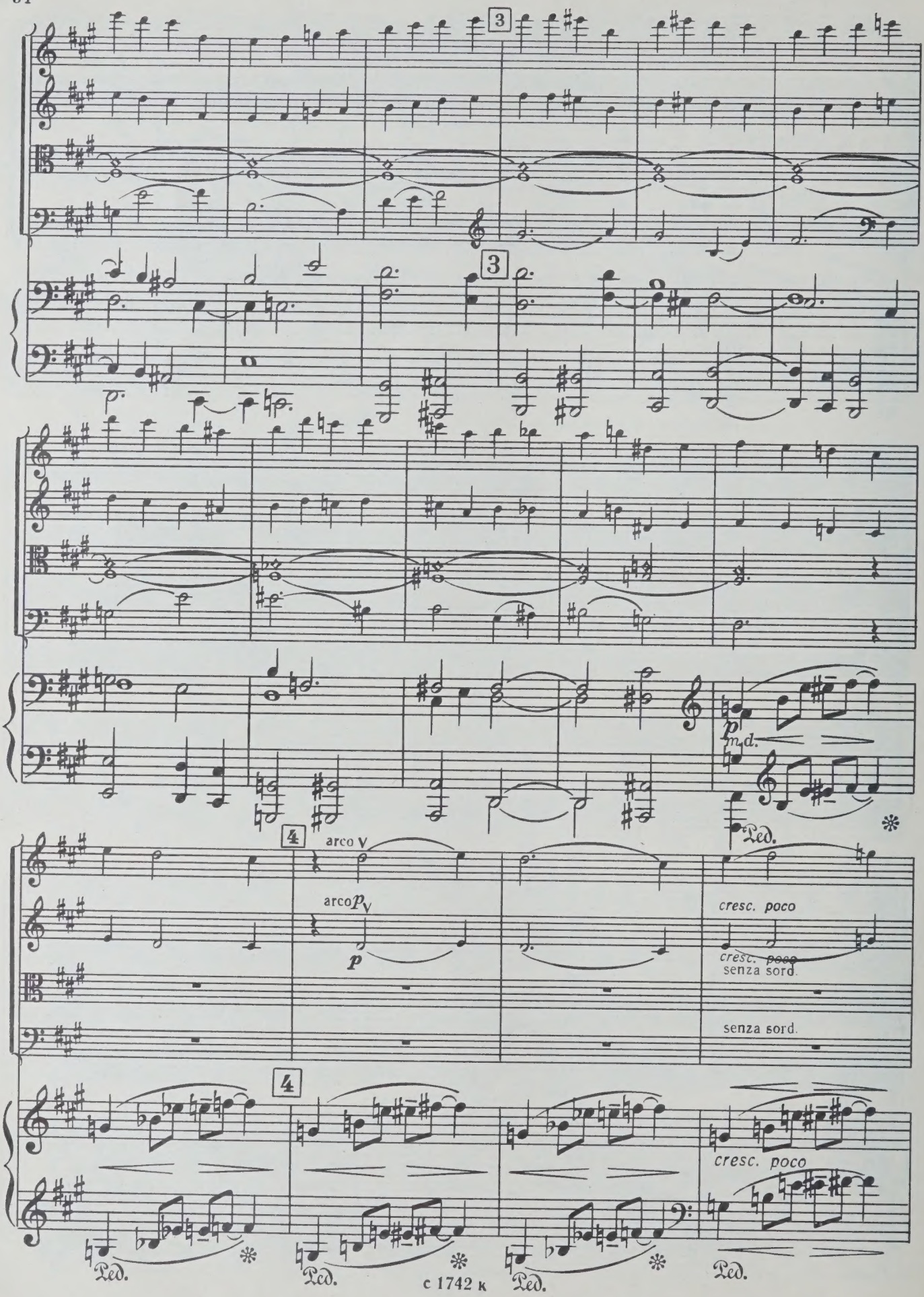
p

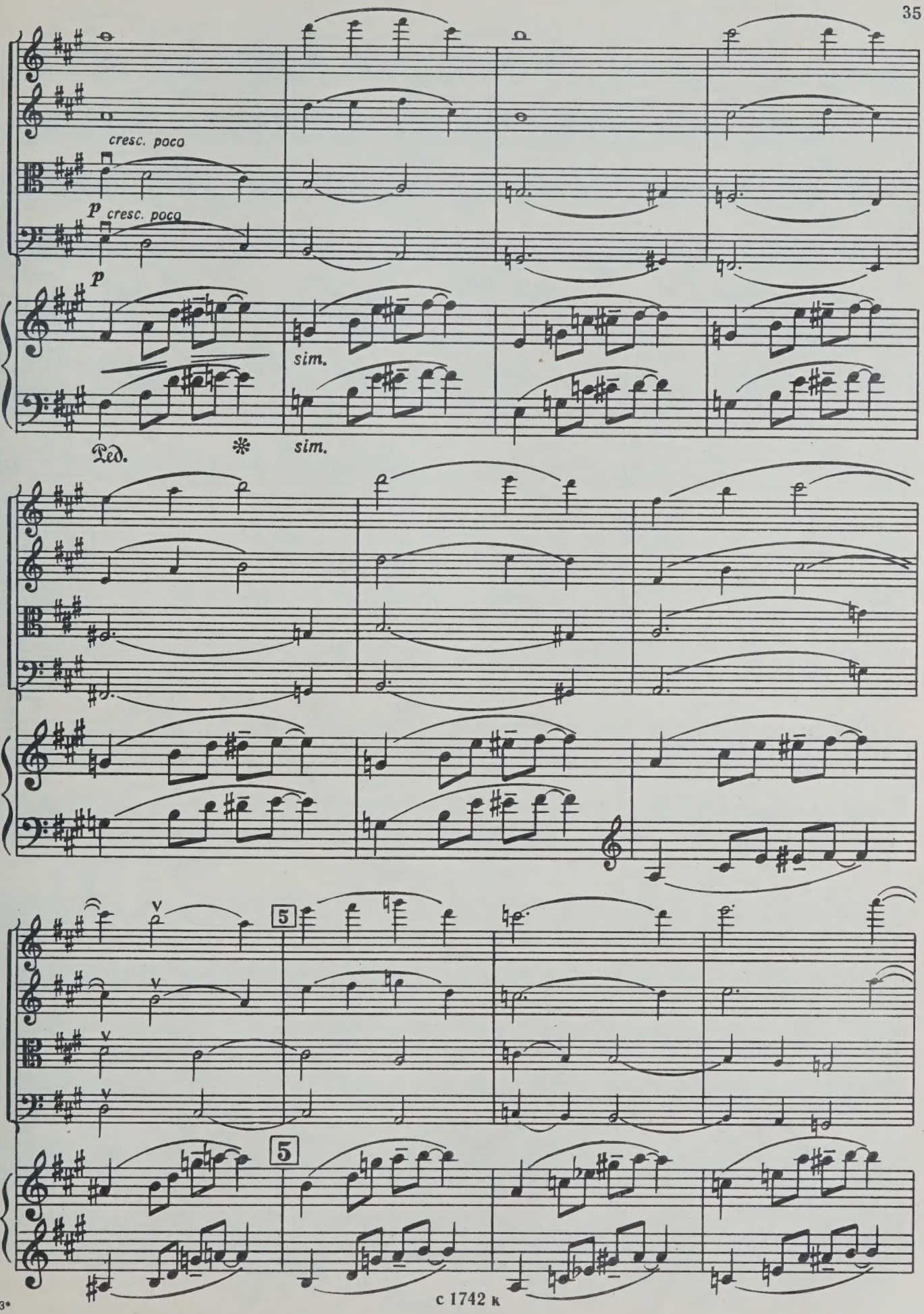
pizz.

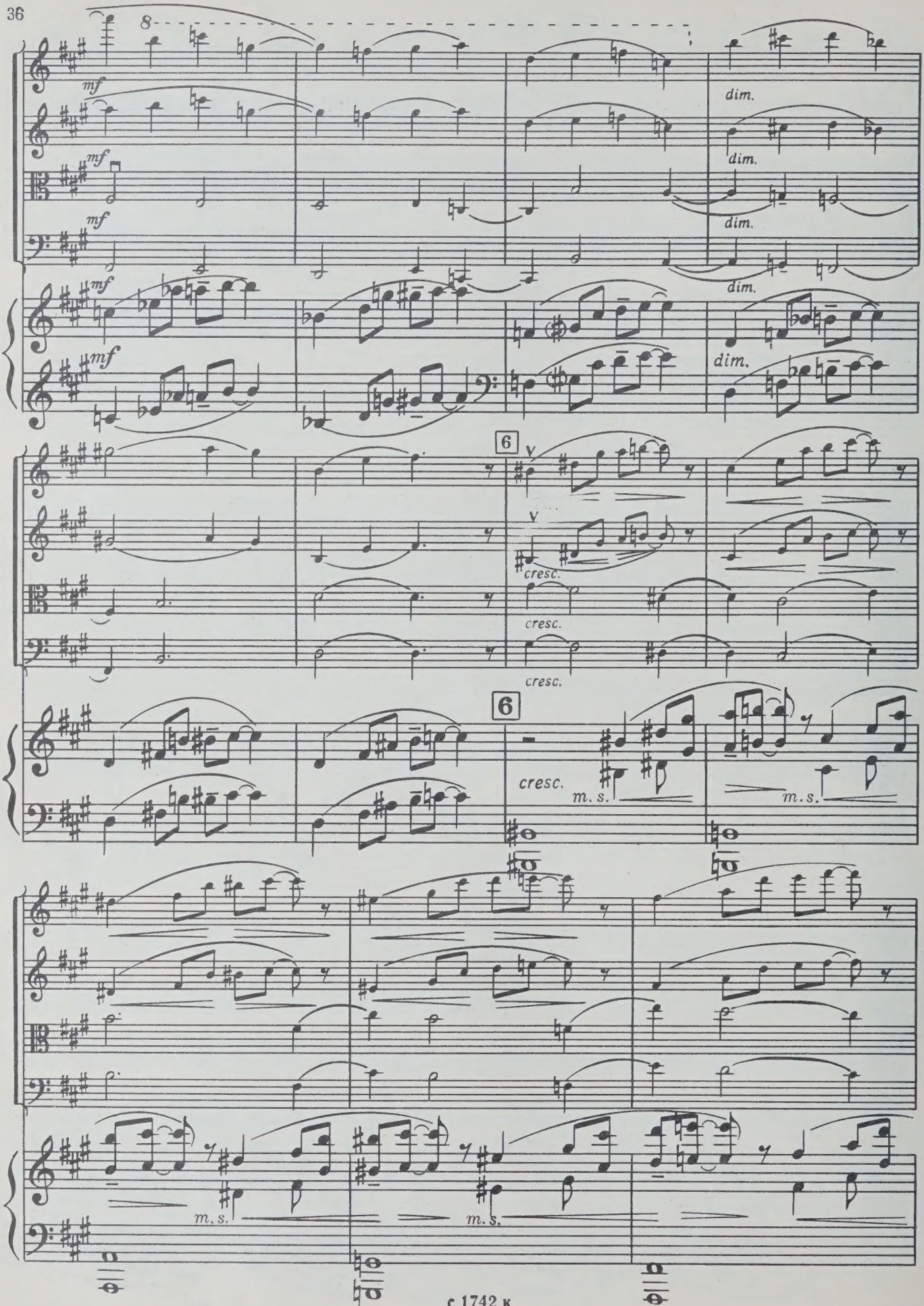
p

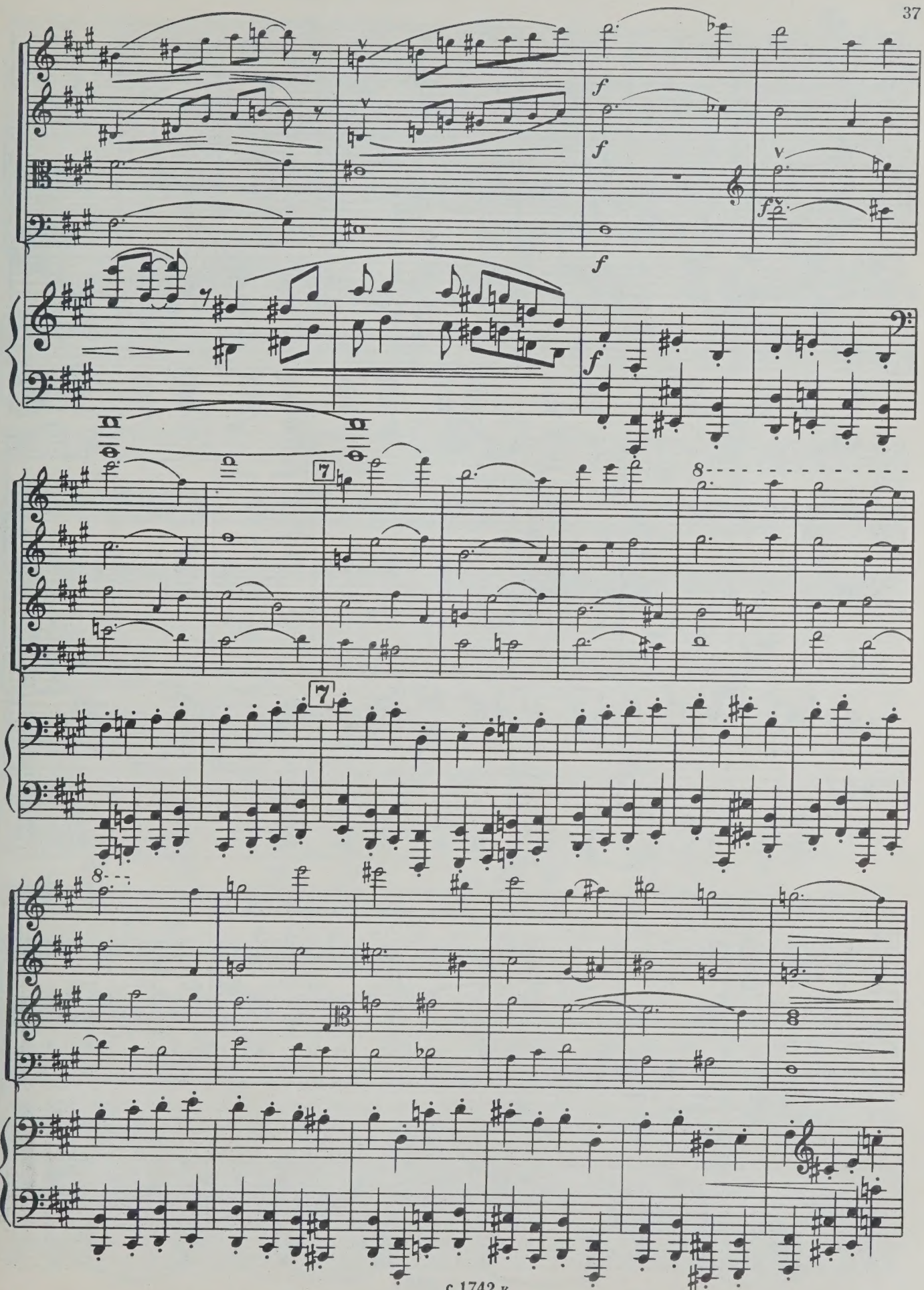
Andante ♩=60-66

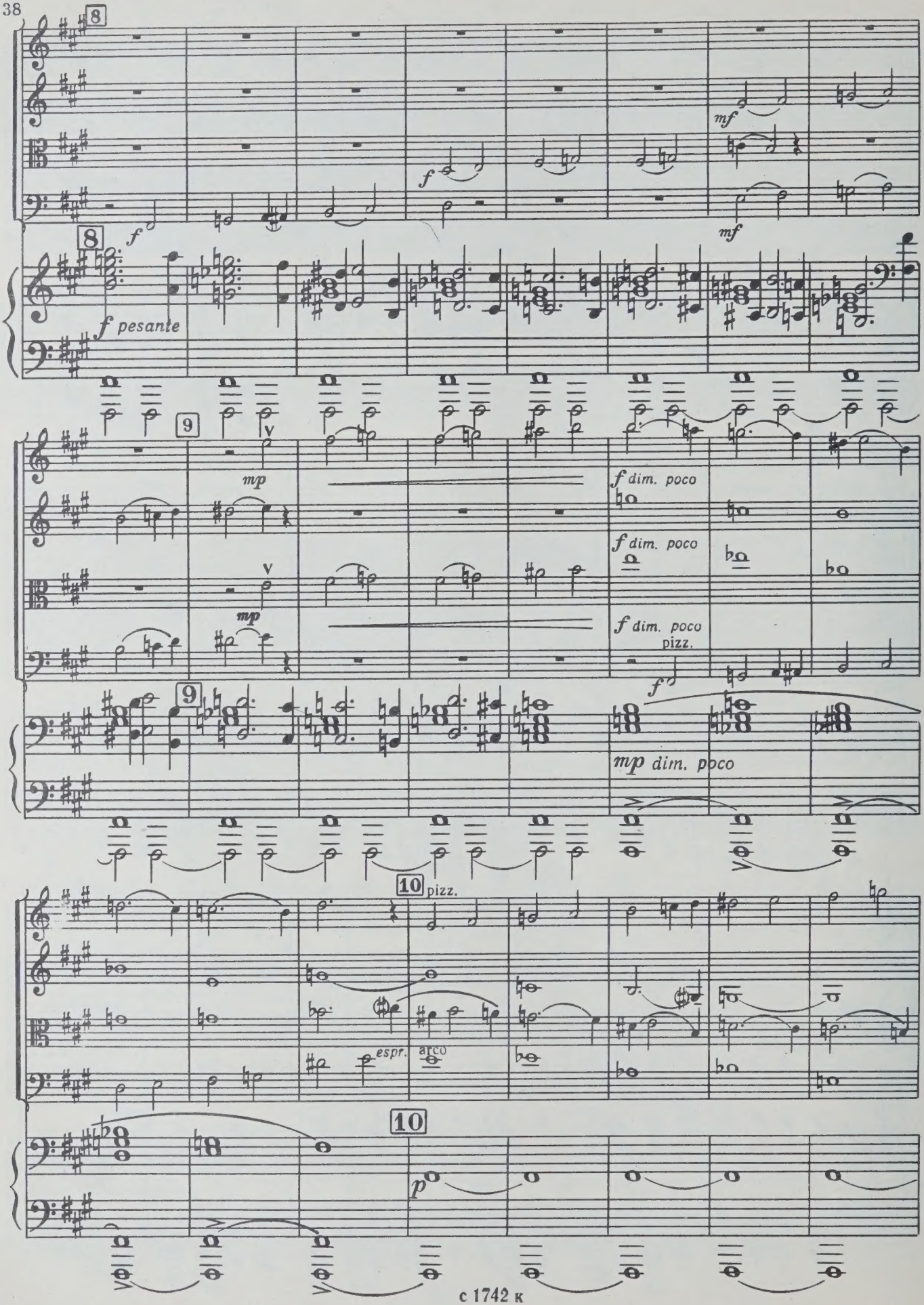

1
sul D
espr., dolce
pp
Ped.
sempre
ppp
2
pizz.
mp
mp
mp
con sord. arco
mp espr.
p dolce
mp
sempre legato

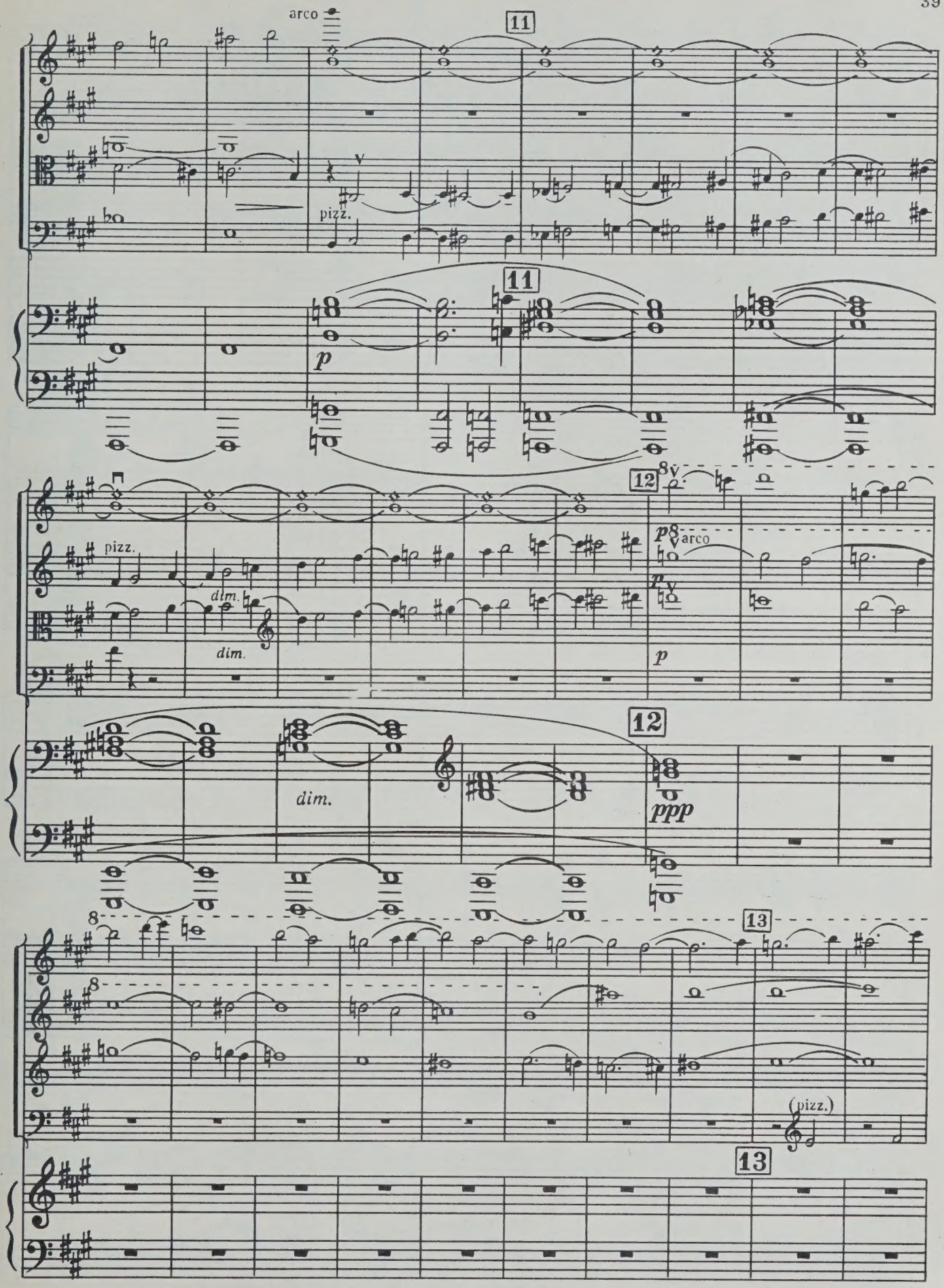

3
3
p
m.d.
Ped.
4
arco V
arco p V
p
cresc. poco
cresc. poco
senza sord.
senza sord.
4
cresc. poco
Ped.
Ped.
Ped.
Ped.

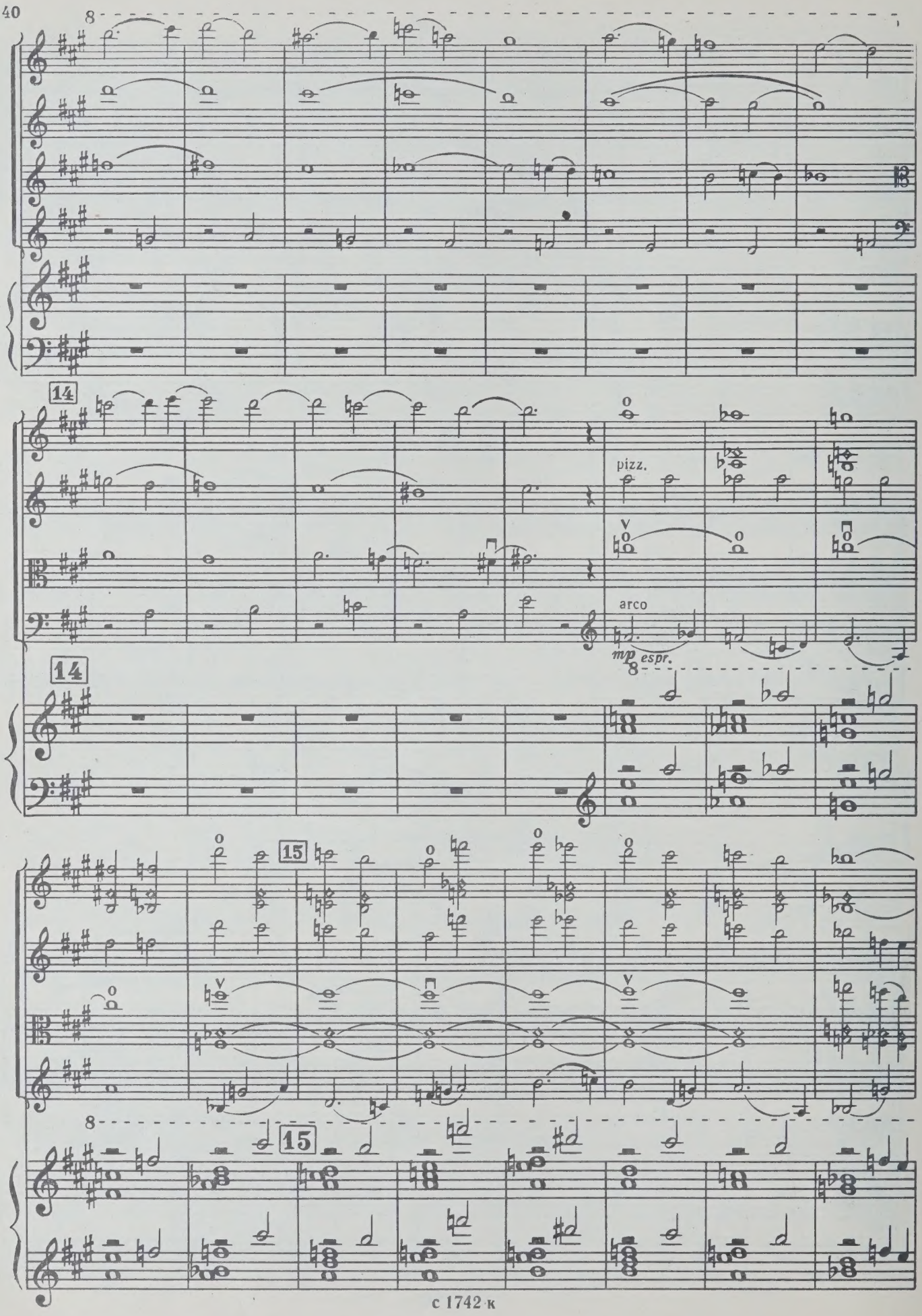

cresc. poco
p cresc. poco
p
sim.
Ped.
*
sim.
5
5

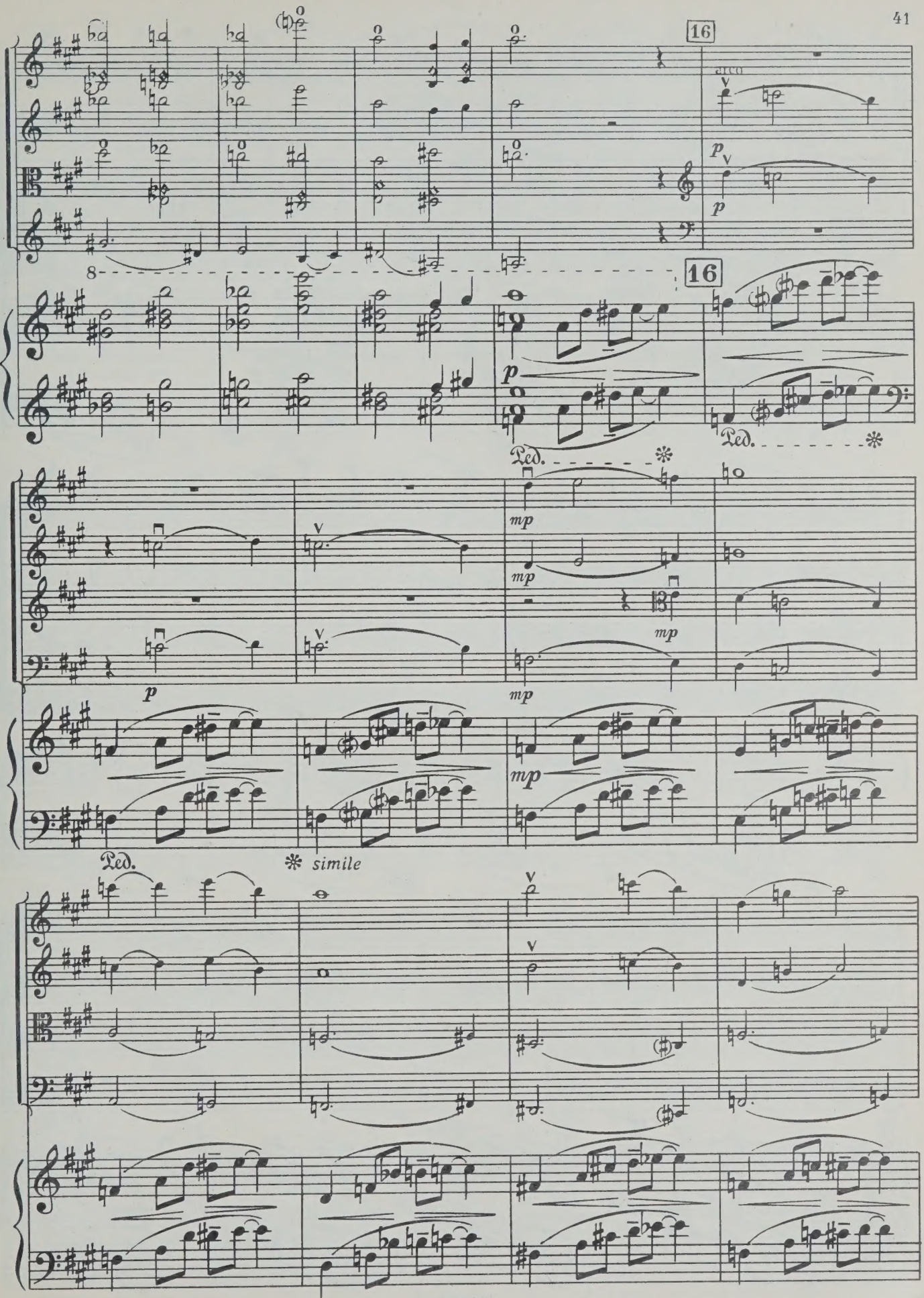

8
mf
mf
mf
mf
mf
dim.
dim.
dim.
dim.
dim.
6
cresc.
cresc.
cresc.
6
cresc.
m. s.
m. s.
m. s.
m. s.

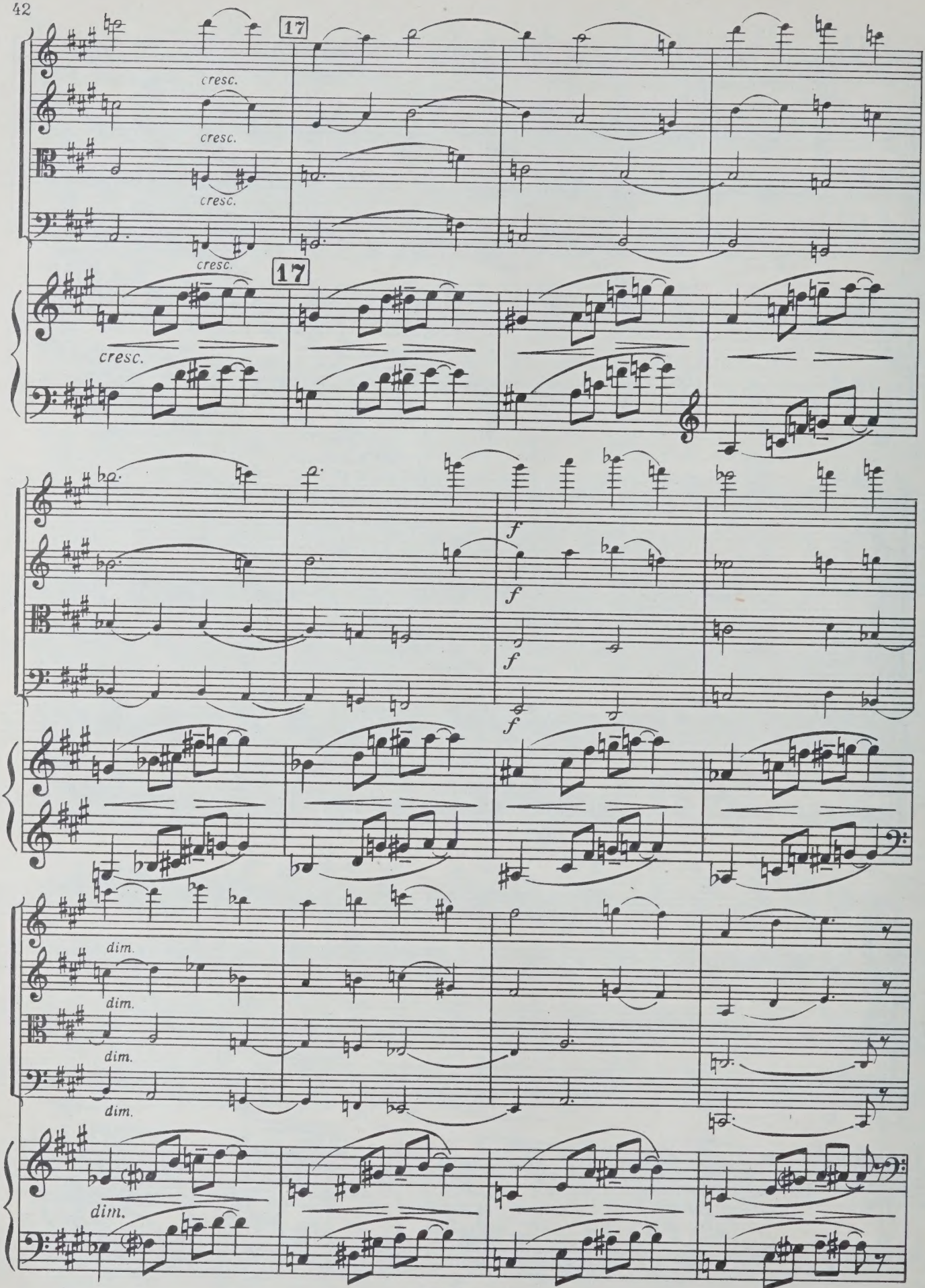


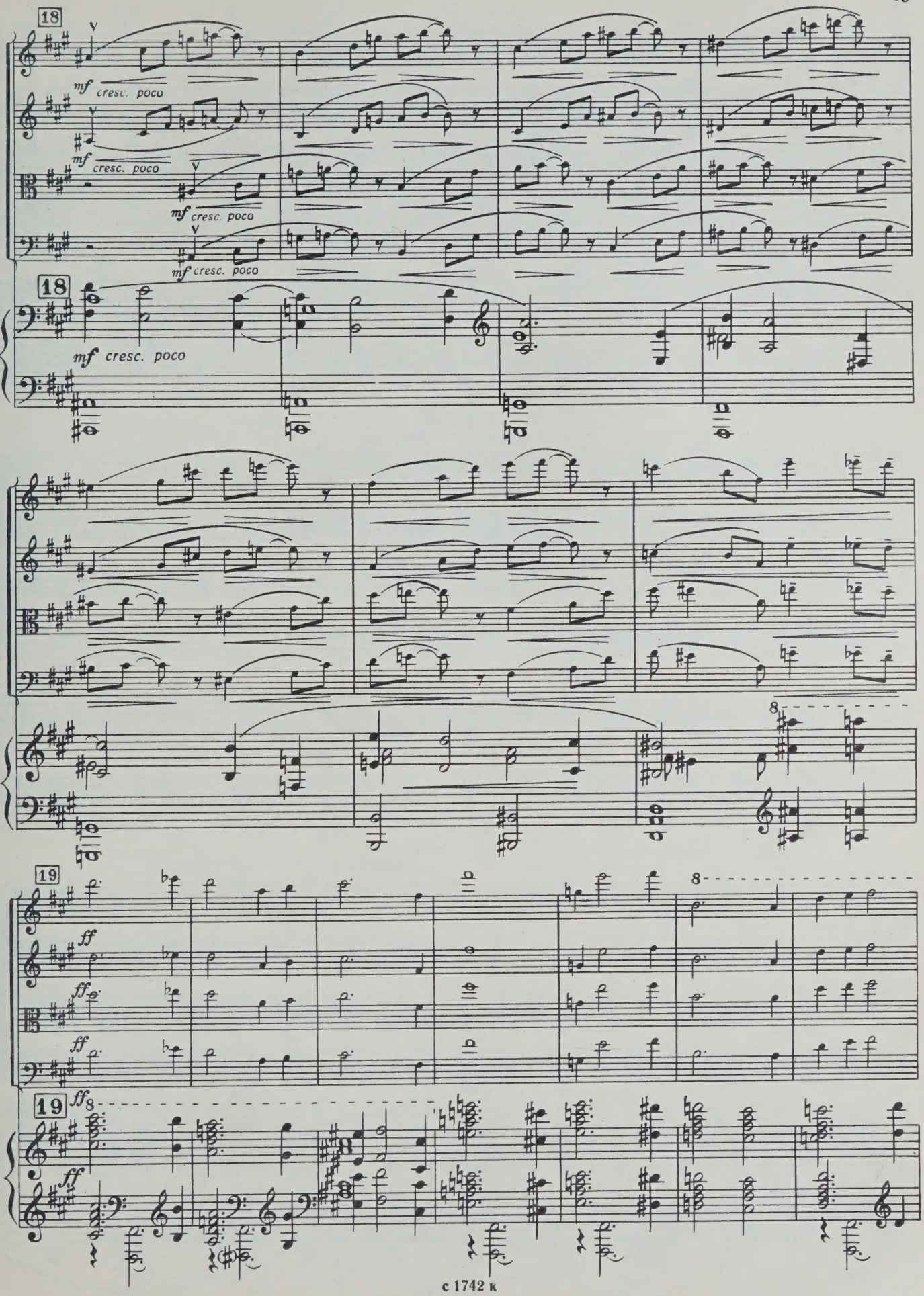

8
f
mf
f pesante
9
mp
f dim. poco
pizz.
10
pizz.
espr.
arco
p

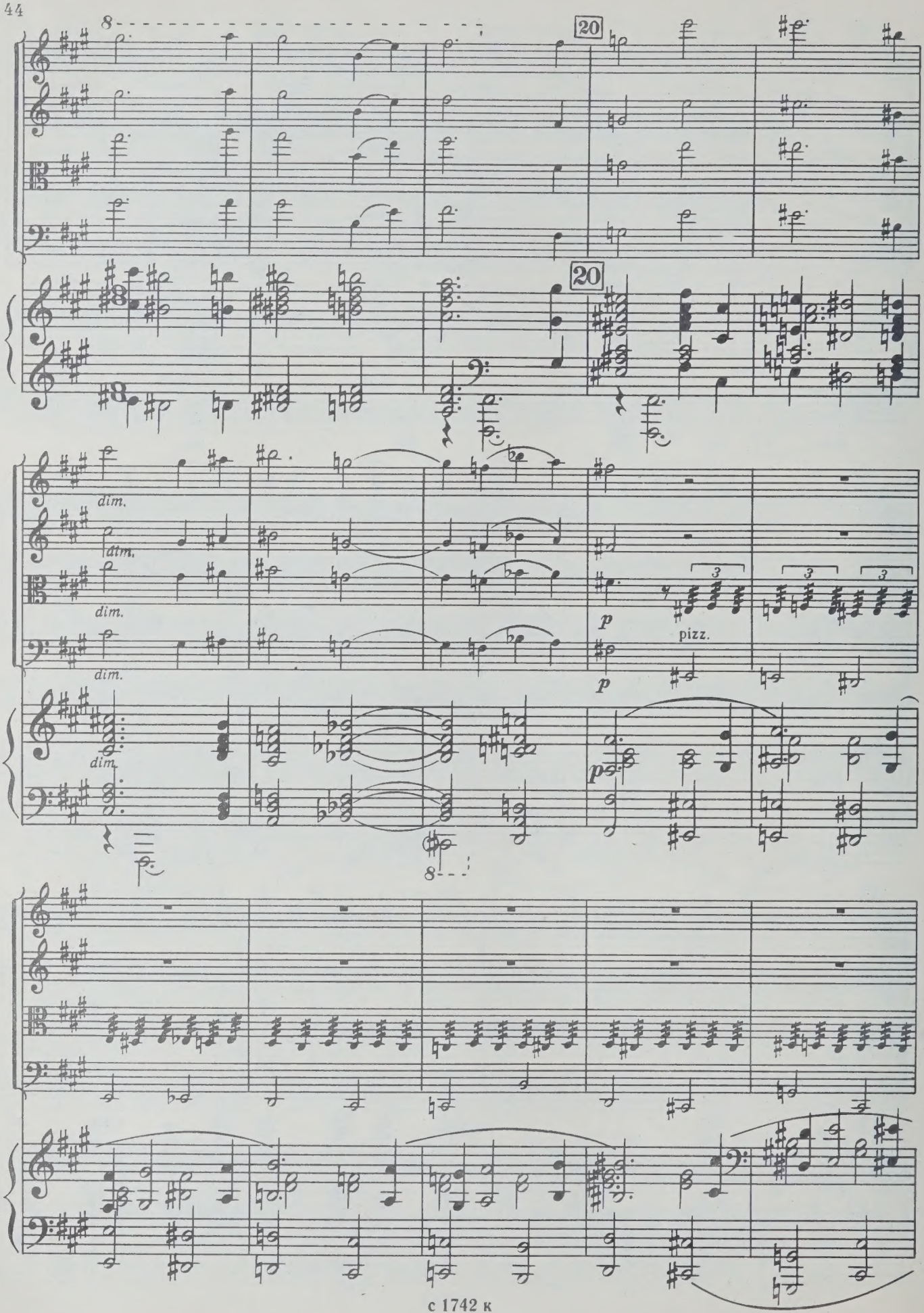

arco
11
pizz.
11
p
12
8va
pizz.
dim.
dim.
p
arco
p
p
12
dim.
ppp
8va
13
8va
(pizz.)
13

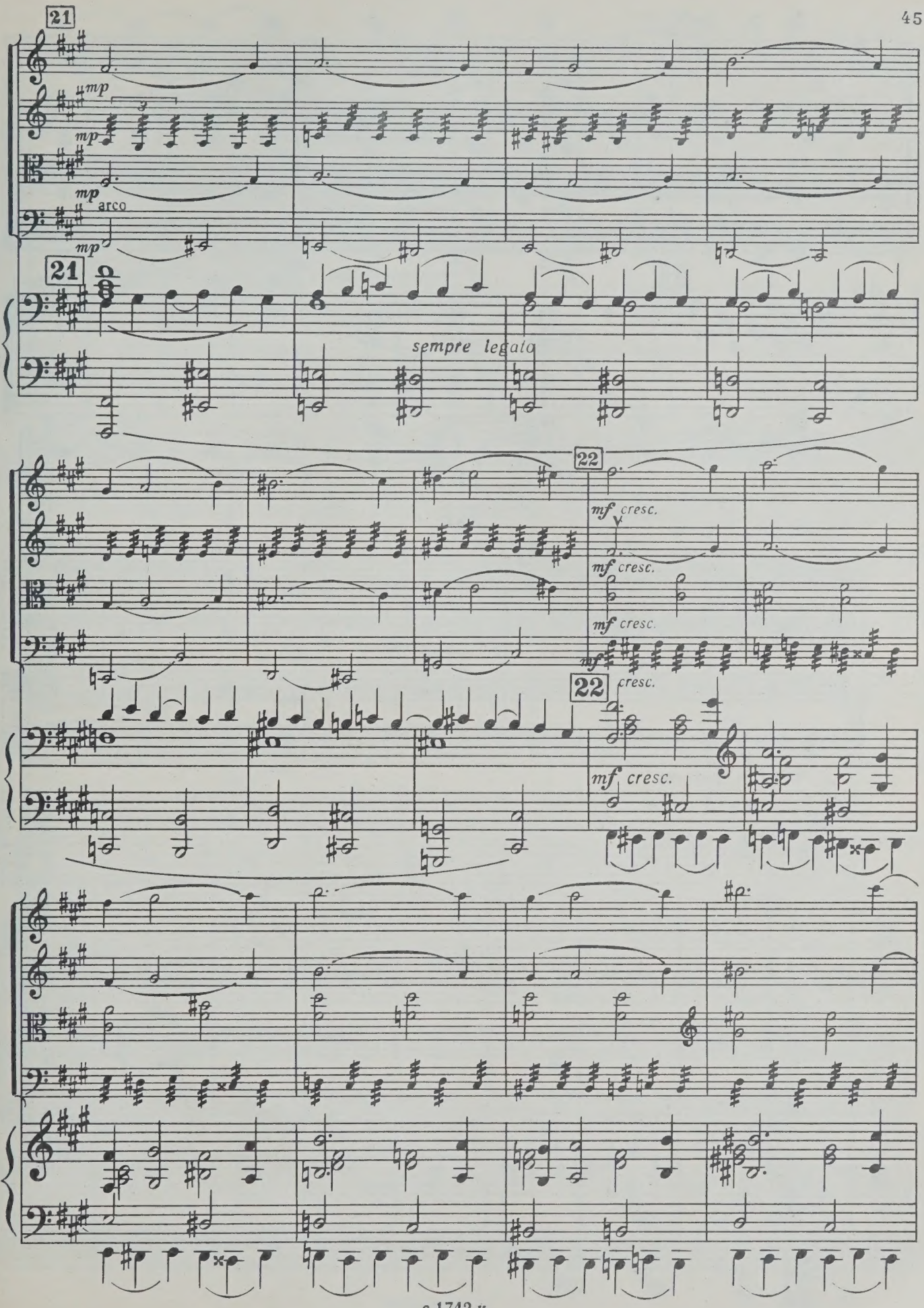

8
14
pizz.
arco
mp espr.
14
8
15
15
8

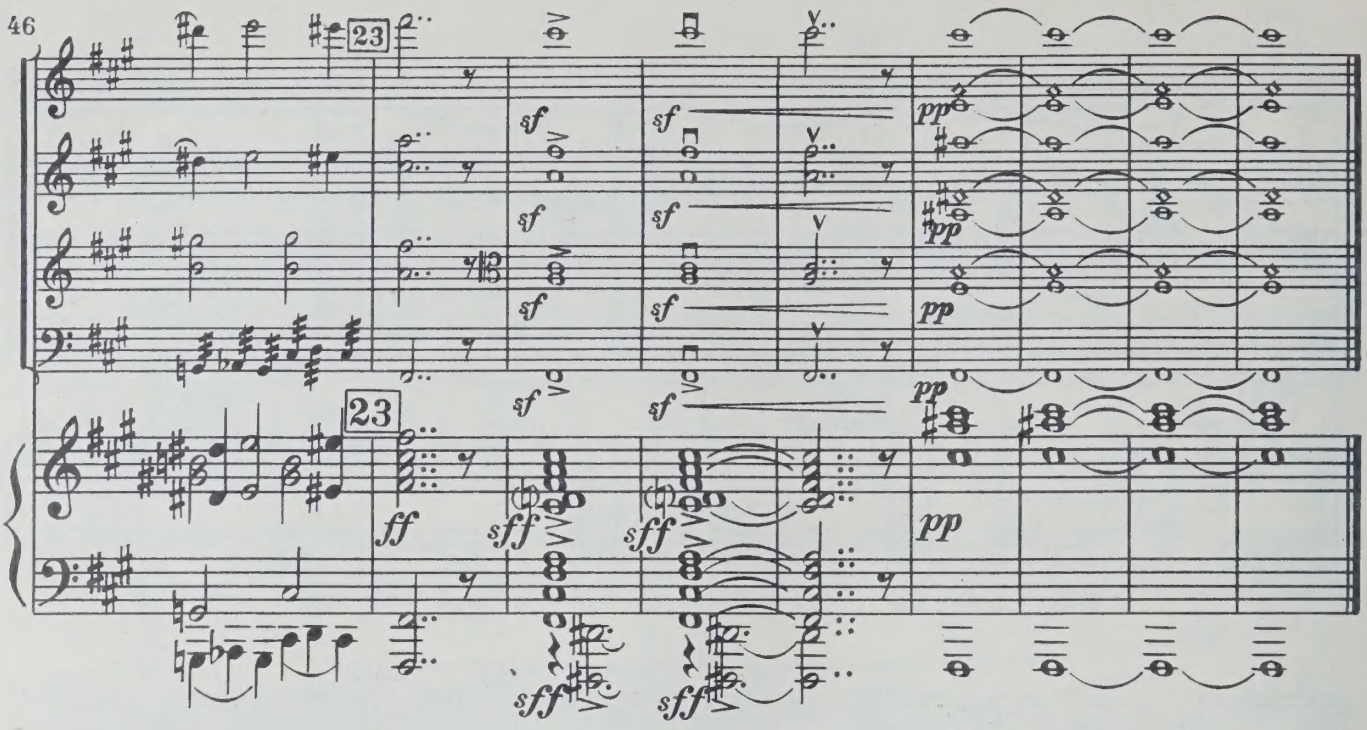

16
arco
p
p
8
16
p
Ped.
Ped.
mp
mp
mp
p
mp
mp
Ped.
simile


17
cresc.
cresc.
cresc.
cresc.
17
cresc.
f
f
f
f
dim.
dim.
dim.
dim.
dim.

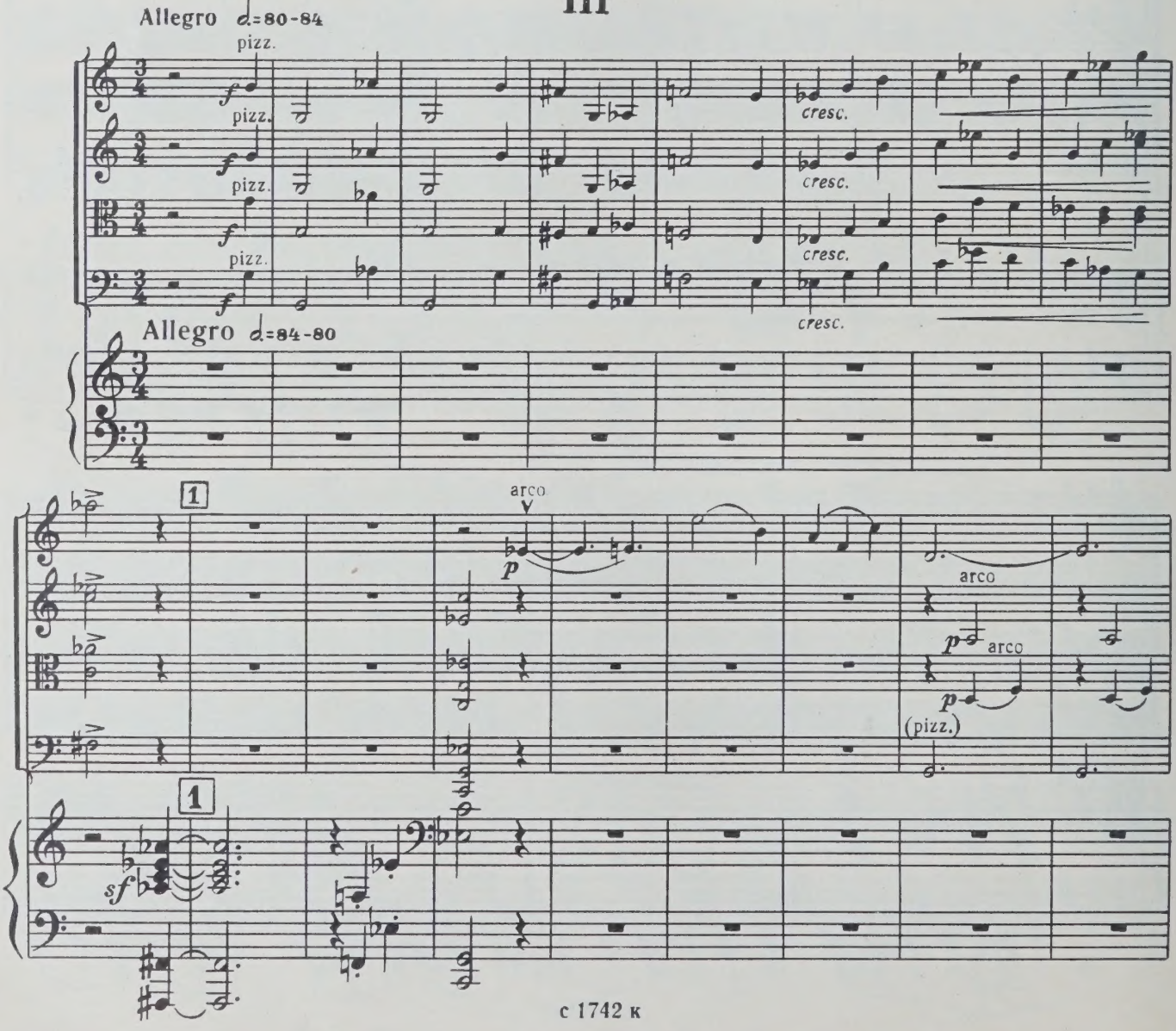

18
mf cresc. poco
mf cresc. poco
mf cresc. poco
mf cresc. poco
18
mf cresc. poco
8
19
ff
ff
ff
19
ff
8
ff

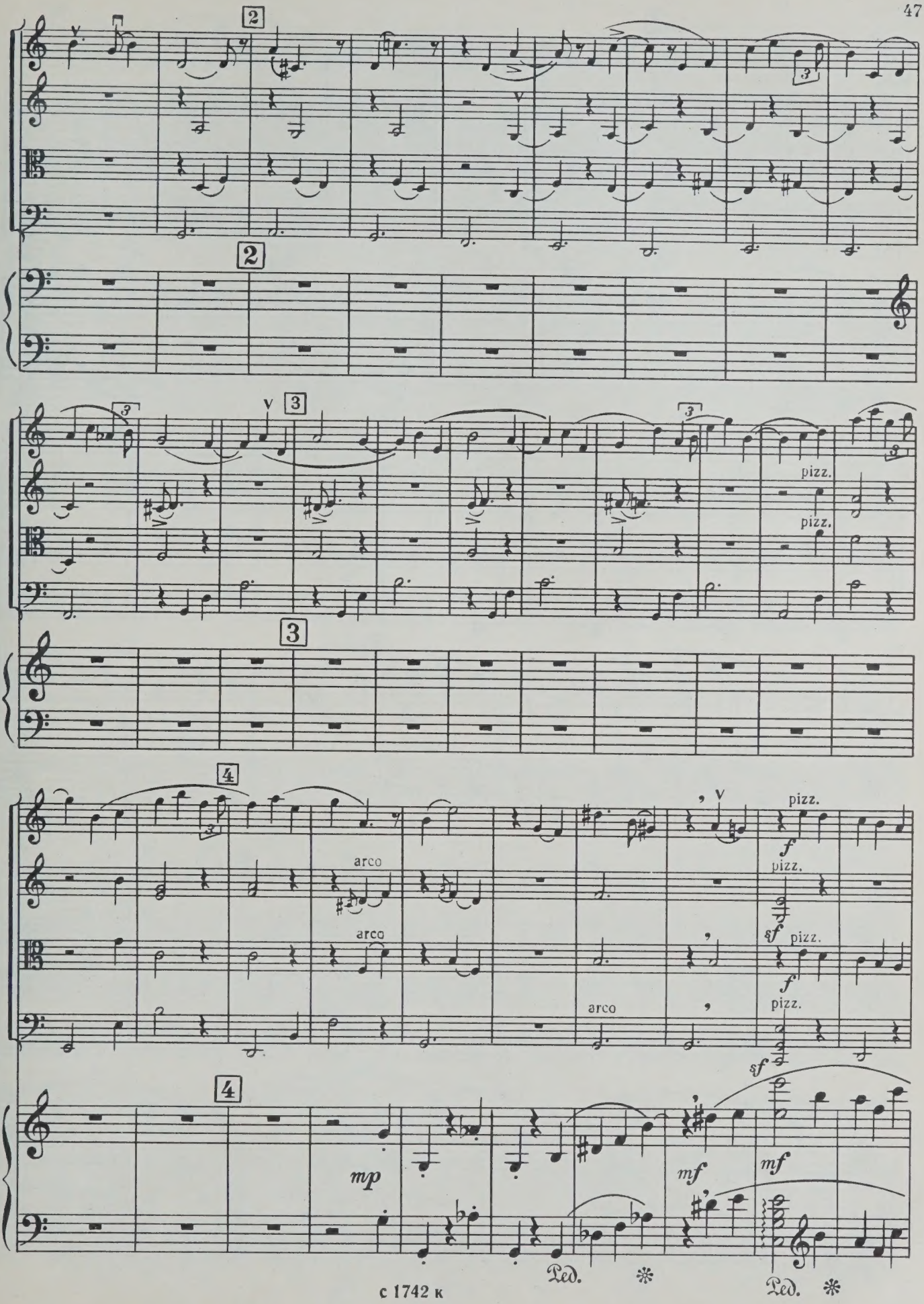

8
20
20
dim.
dim.
dim.
dim.
p
pizz.
p
p
8

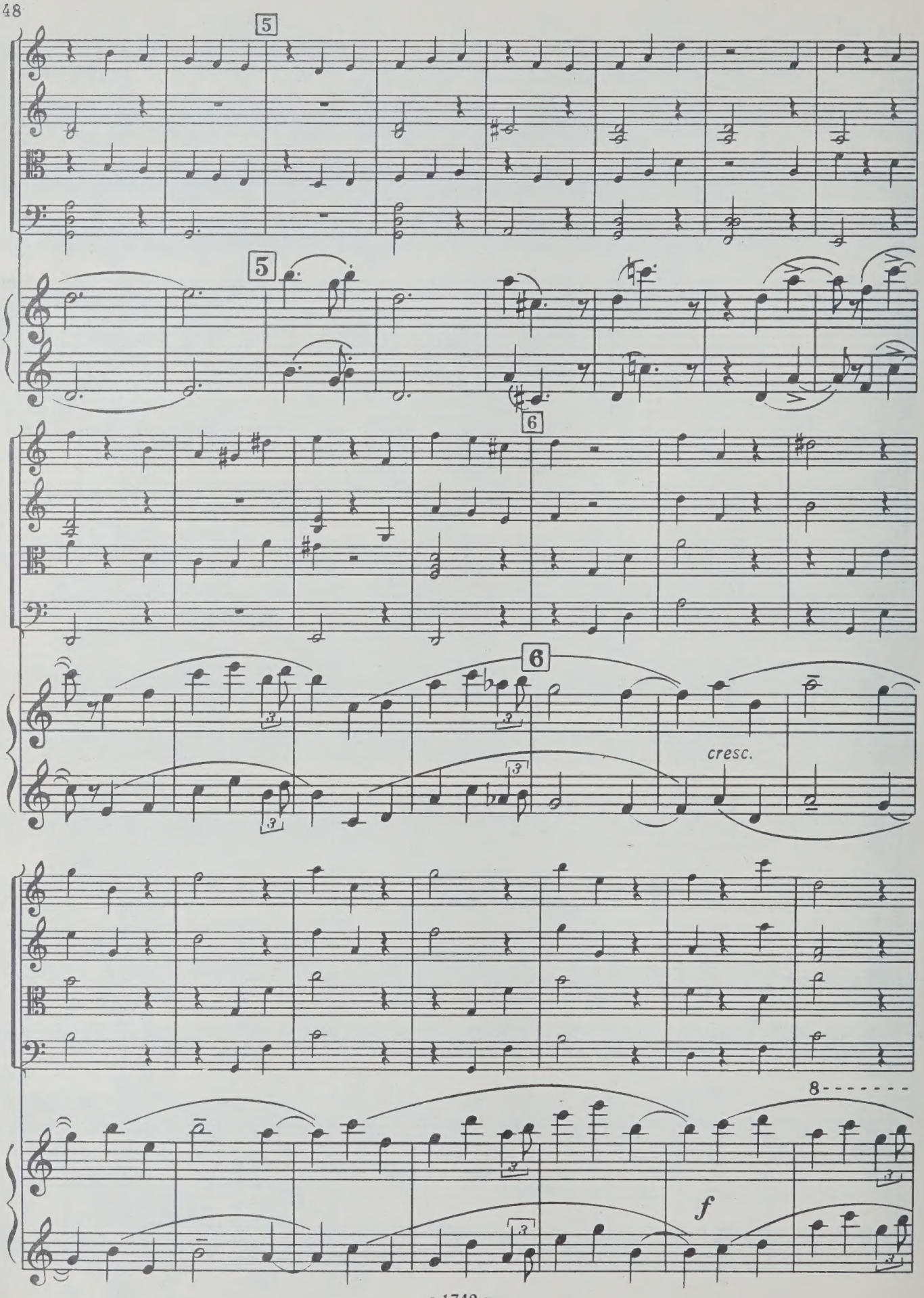

21
mp
mp
mp
arco
mp
21
sempre legato
22
mf cresc.
mf cresc.
mf cresc.
mf
22 cresc.
mf cresc.

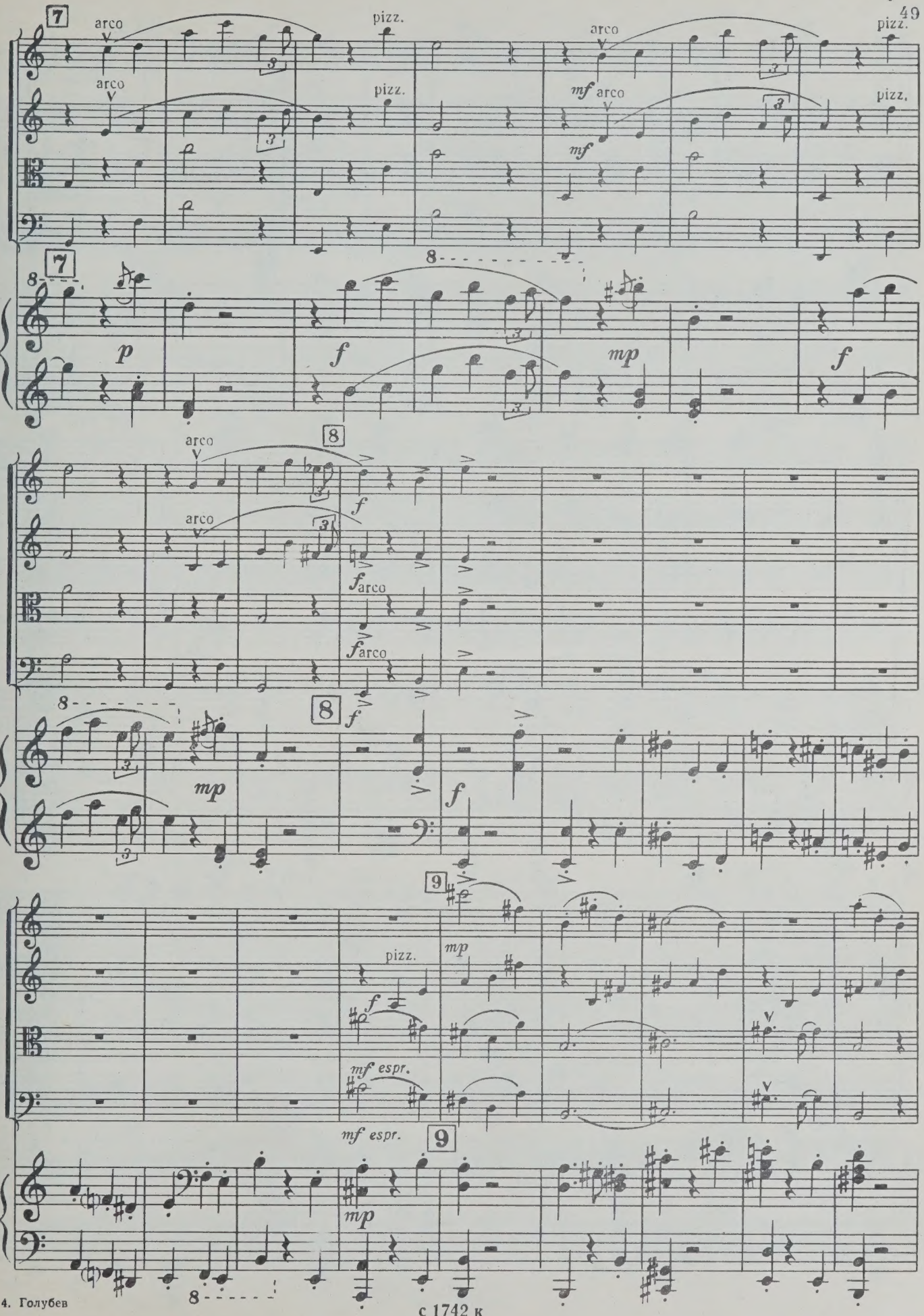

23
23
sf
pp
ff
sff

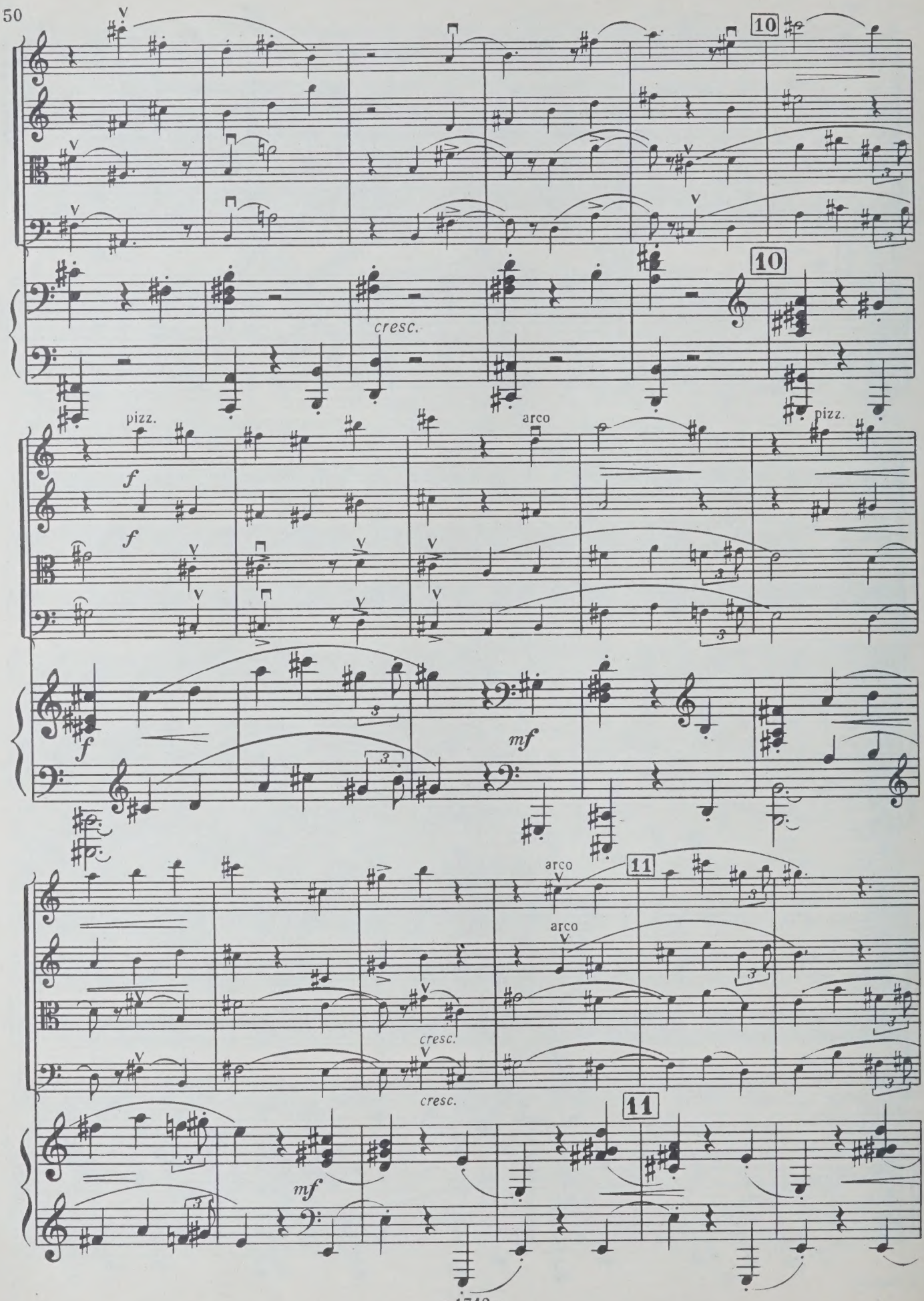
III

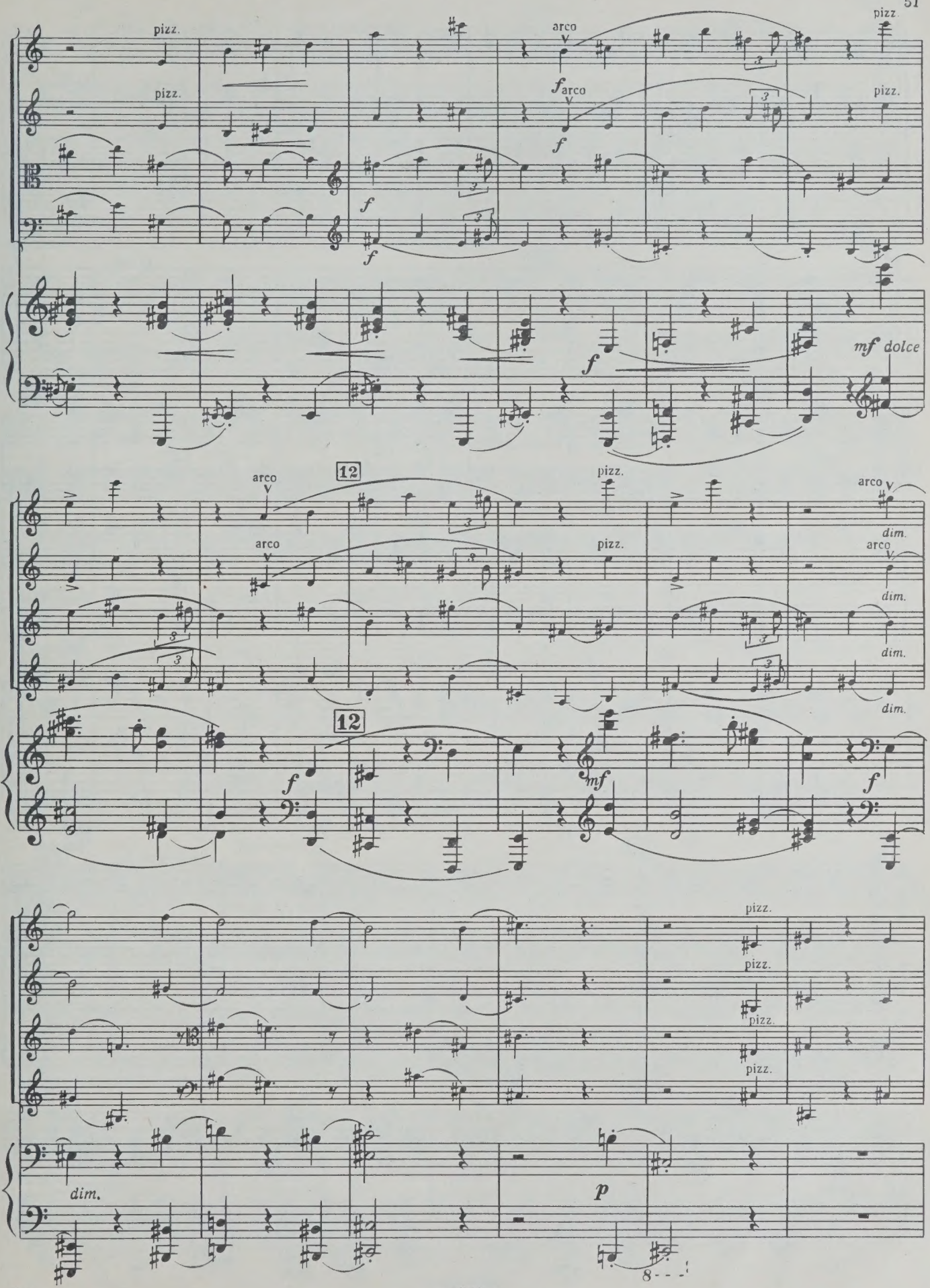

Allegro ♩=80-84
pizz.
cresc.
Allegro ♩=84-80
1
arco
p
(pizz.)
1
sf

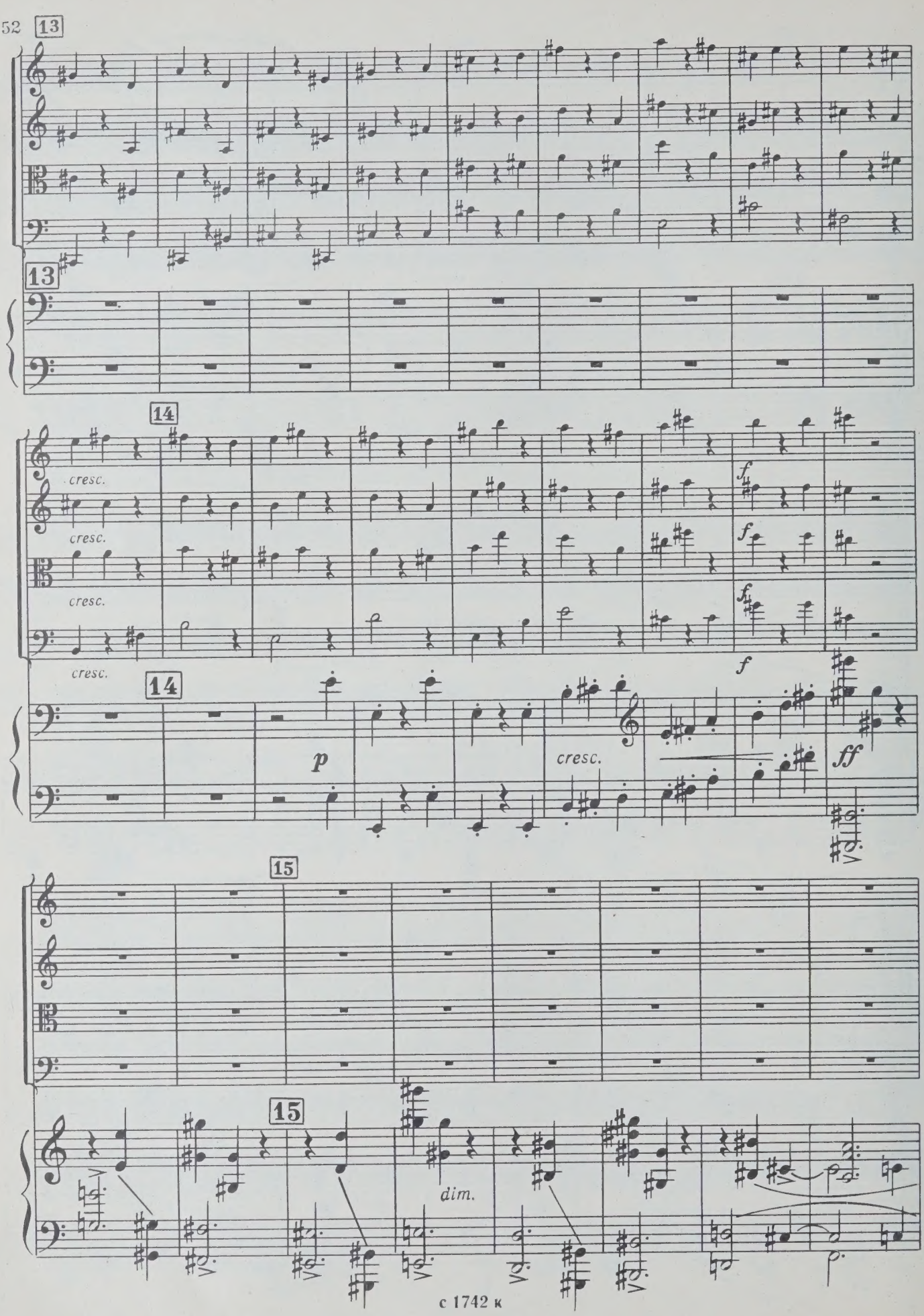

2
2
3
3
pizz.
pizz.
3
4
arco
arco
arco
pizz.
pizz.
pizz.
pizz.
4
mp
mf
mf
Ped.
Ped.

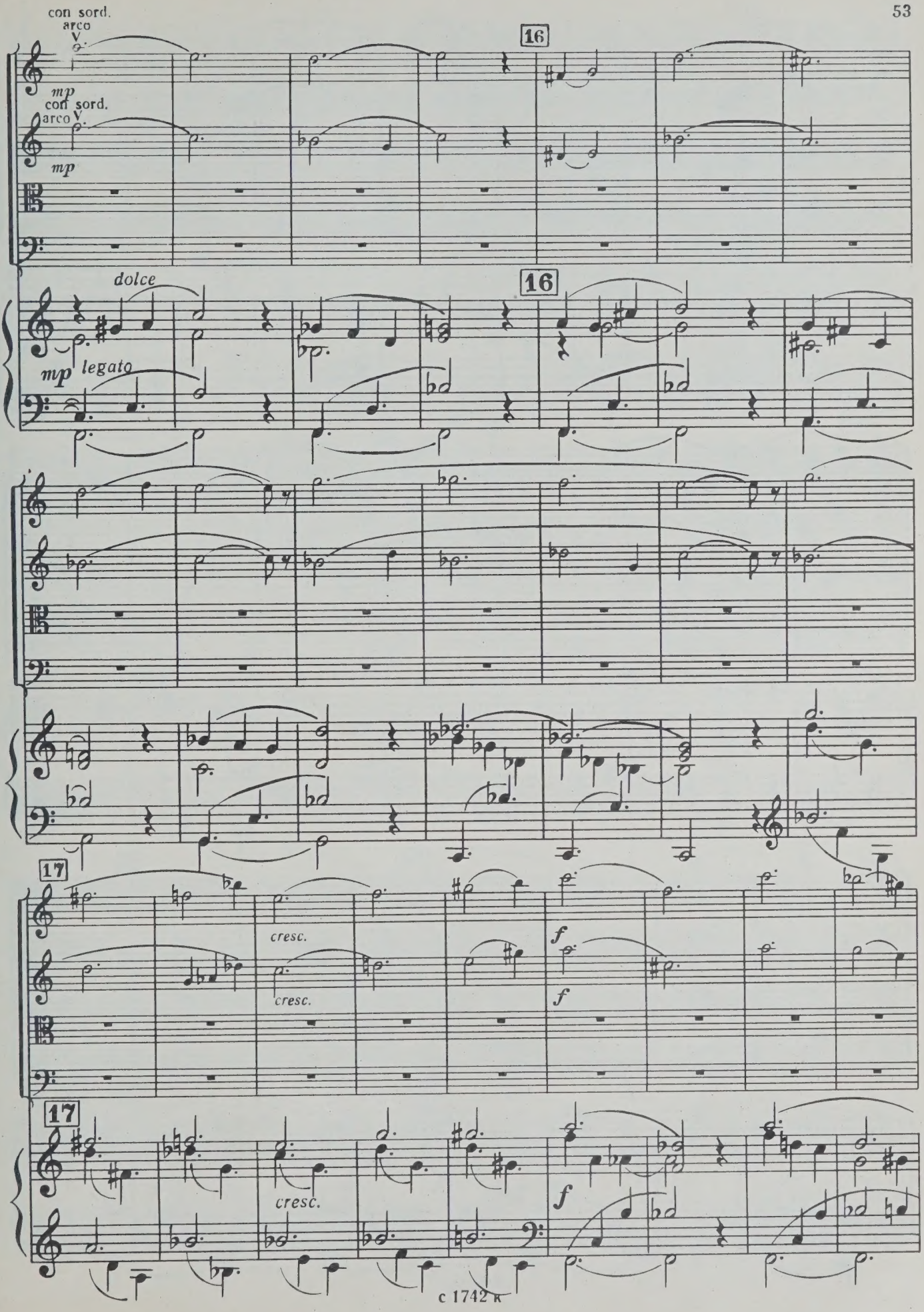

5
5
6
6
cresc.
8
f

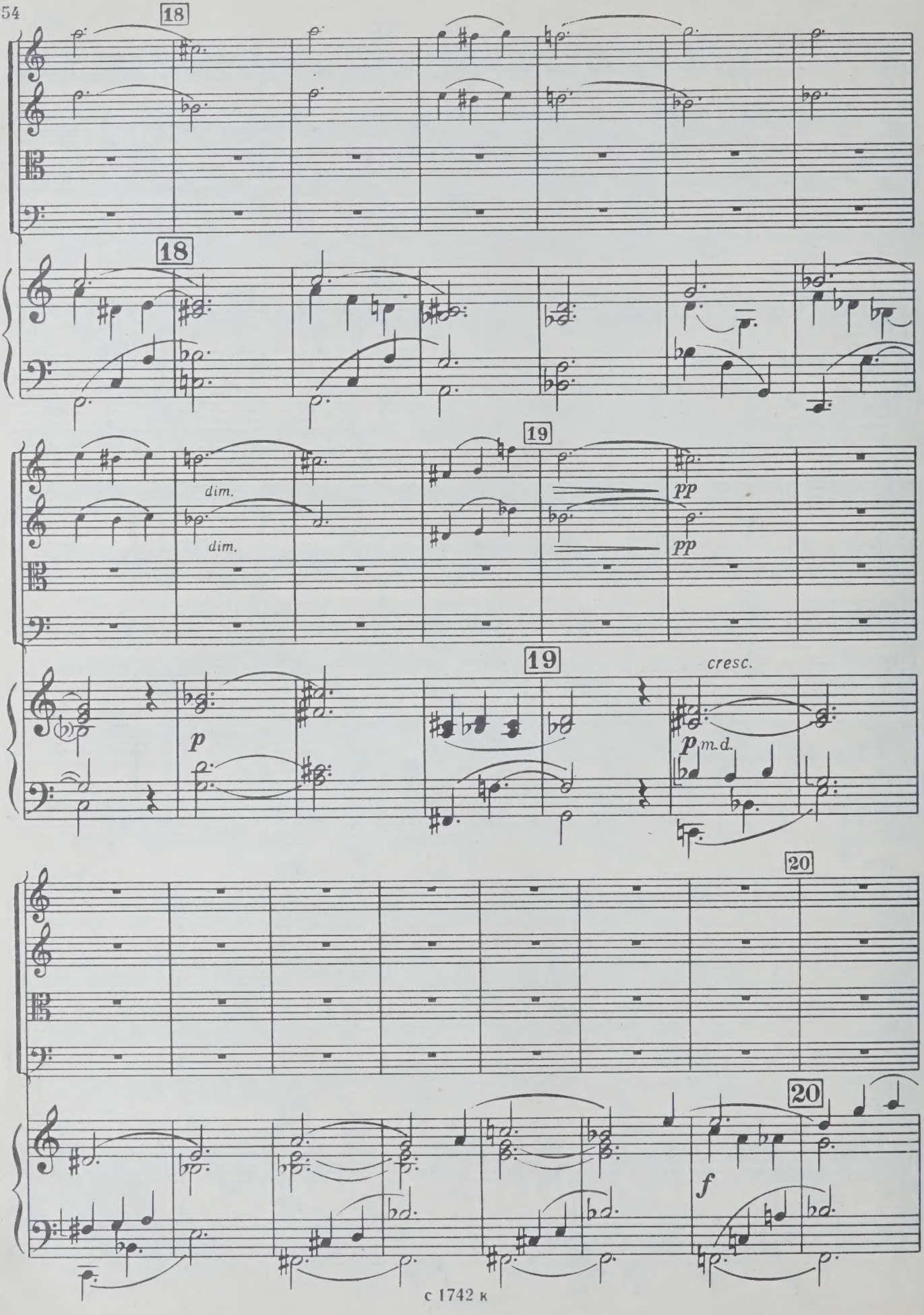

7
arco
pizz.
arco
pizz.
arco
pizz.
mf arco
pizz.
mf
7
8
p
f
mp
f
8
arco
f
arco
f arco
f arco
8
8
f
mp
f
9
pizz.
mp
f
mf espr.
mf espr.
9
mp
8

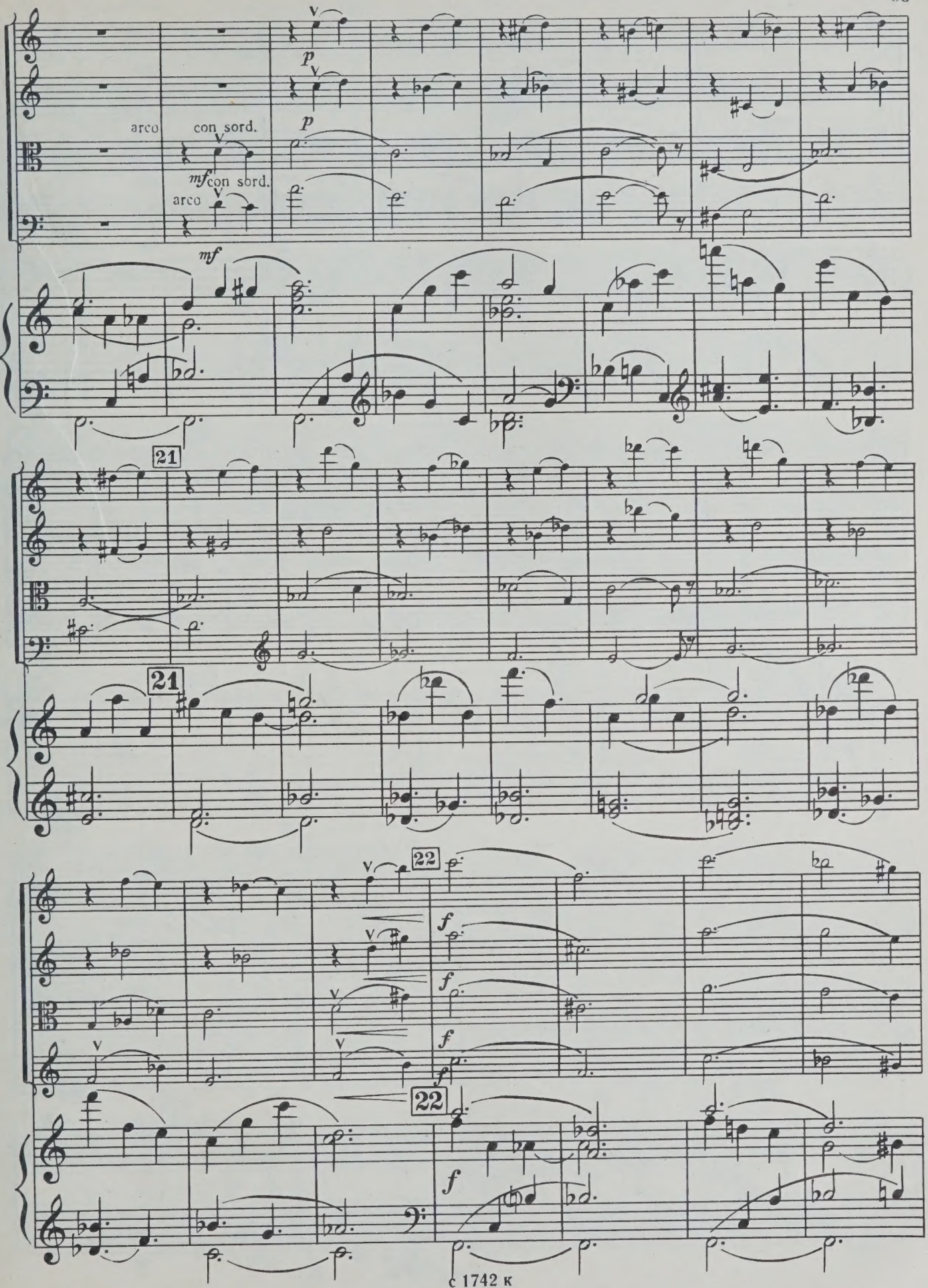

10
cresc.
pizz.
arco
pizz.
f
mf
11
arco
cresc.

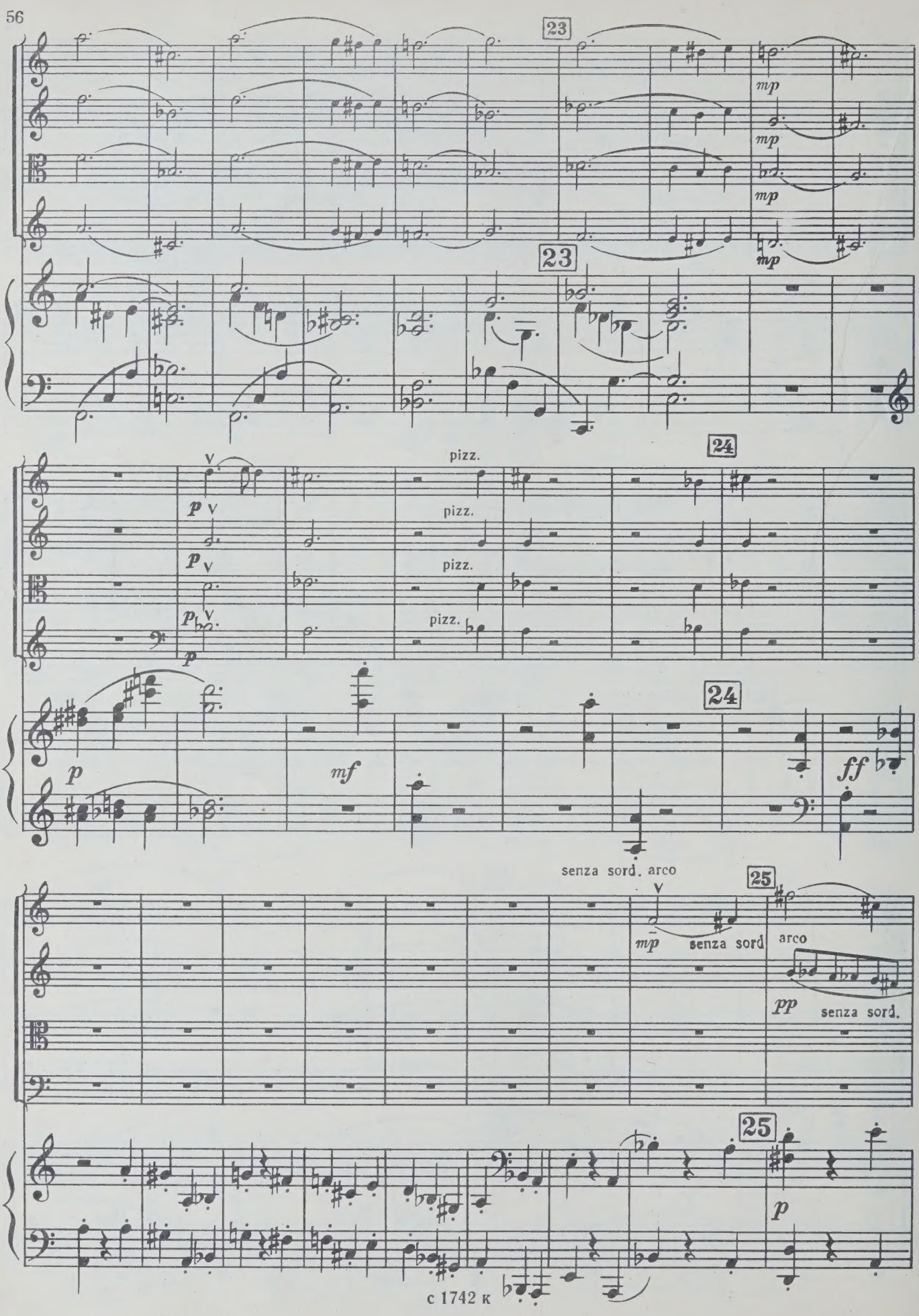

pizz.
arco
f
mf dolce
12
dim.
p

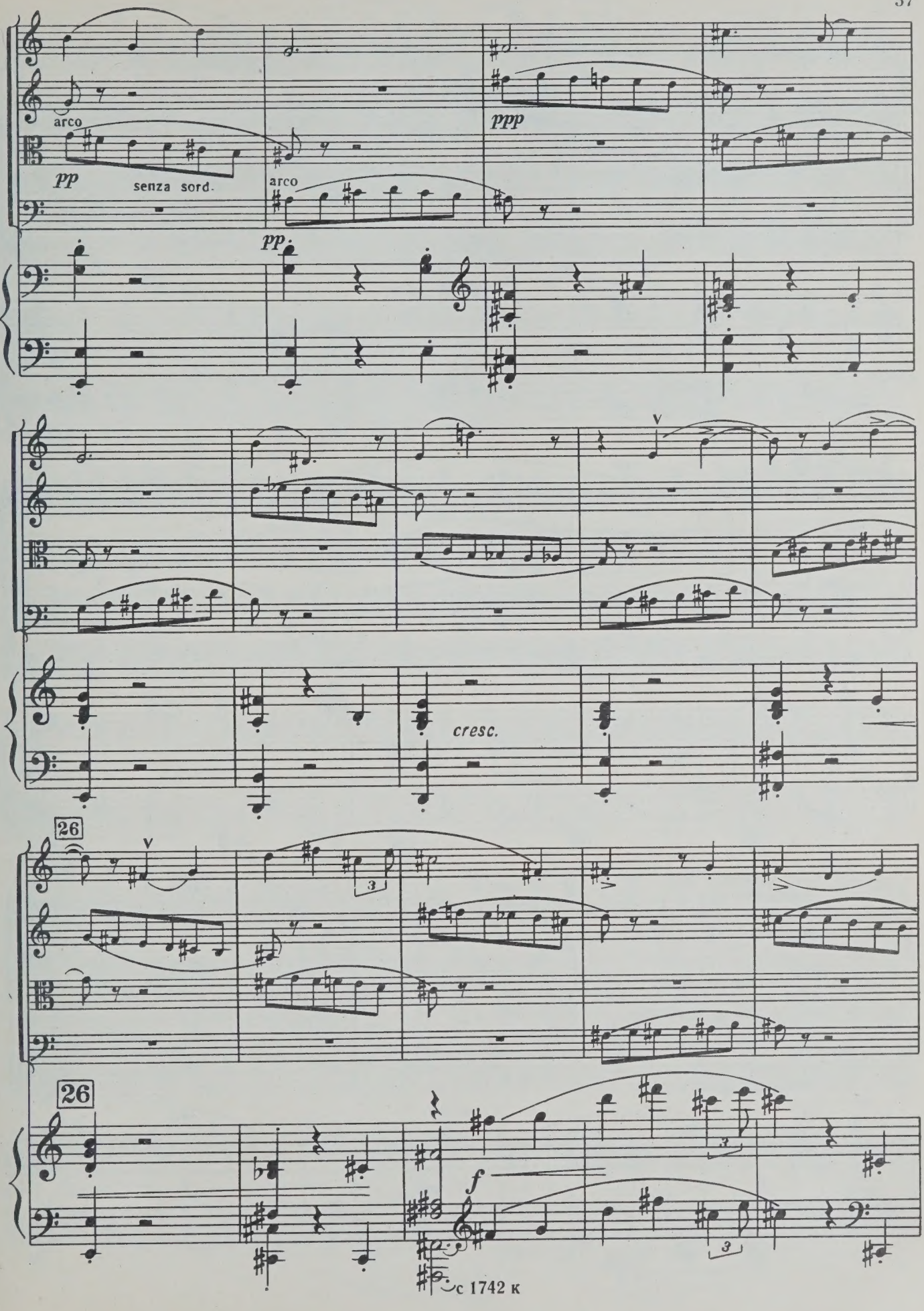

13
13
14
cresc.
cresc.
cresc.
cresc.
f
f
f
14
p
cresc.
ff
15
15
dim.

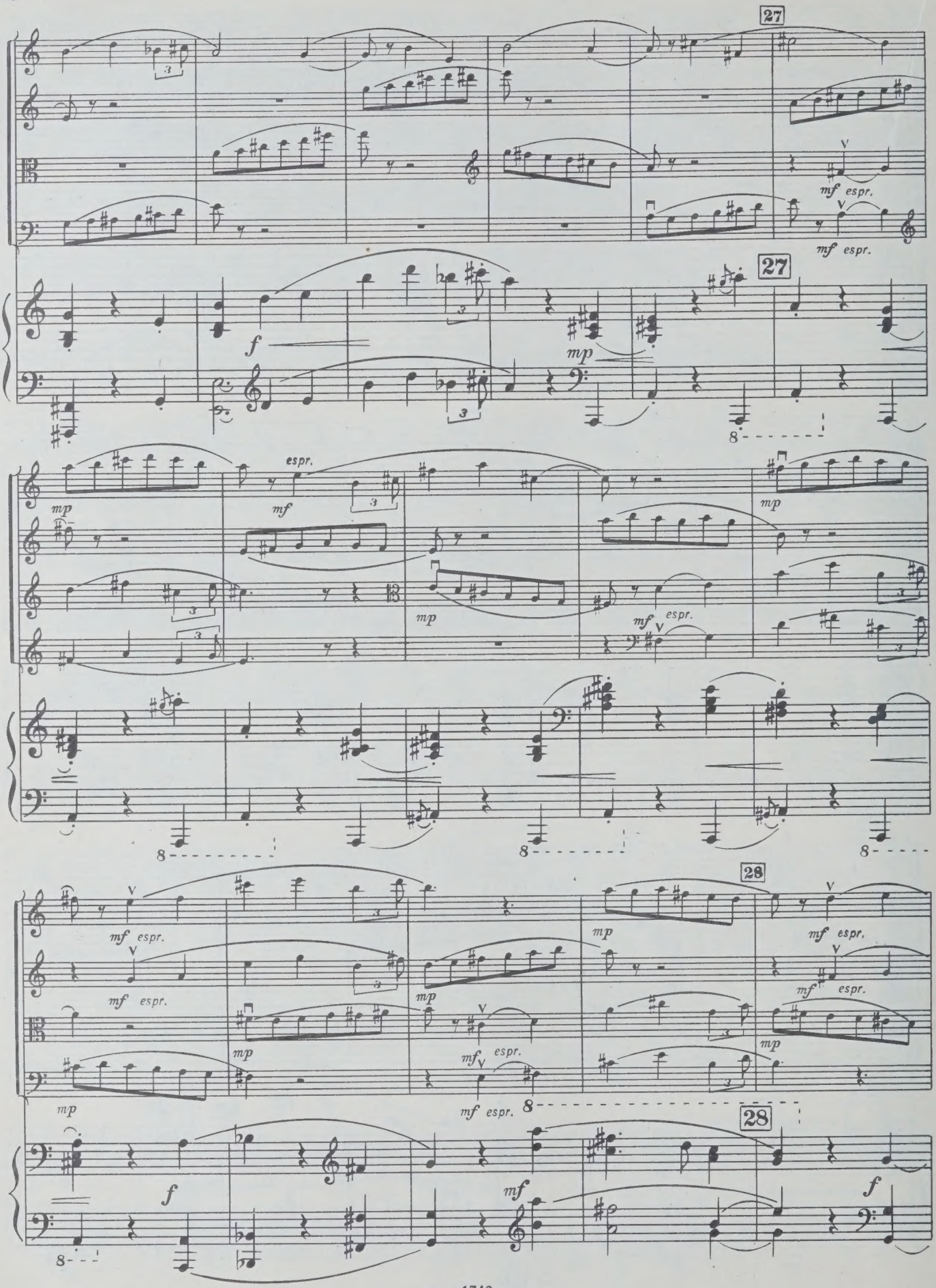

con sord.
arco
mp
con sord.
arco
mp
16
dolce
mp legato
16
17
cresc.
cresc.
f
f
17
cresc.
f

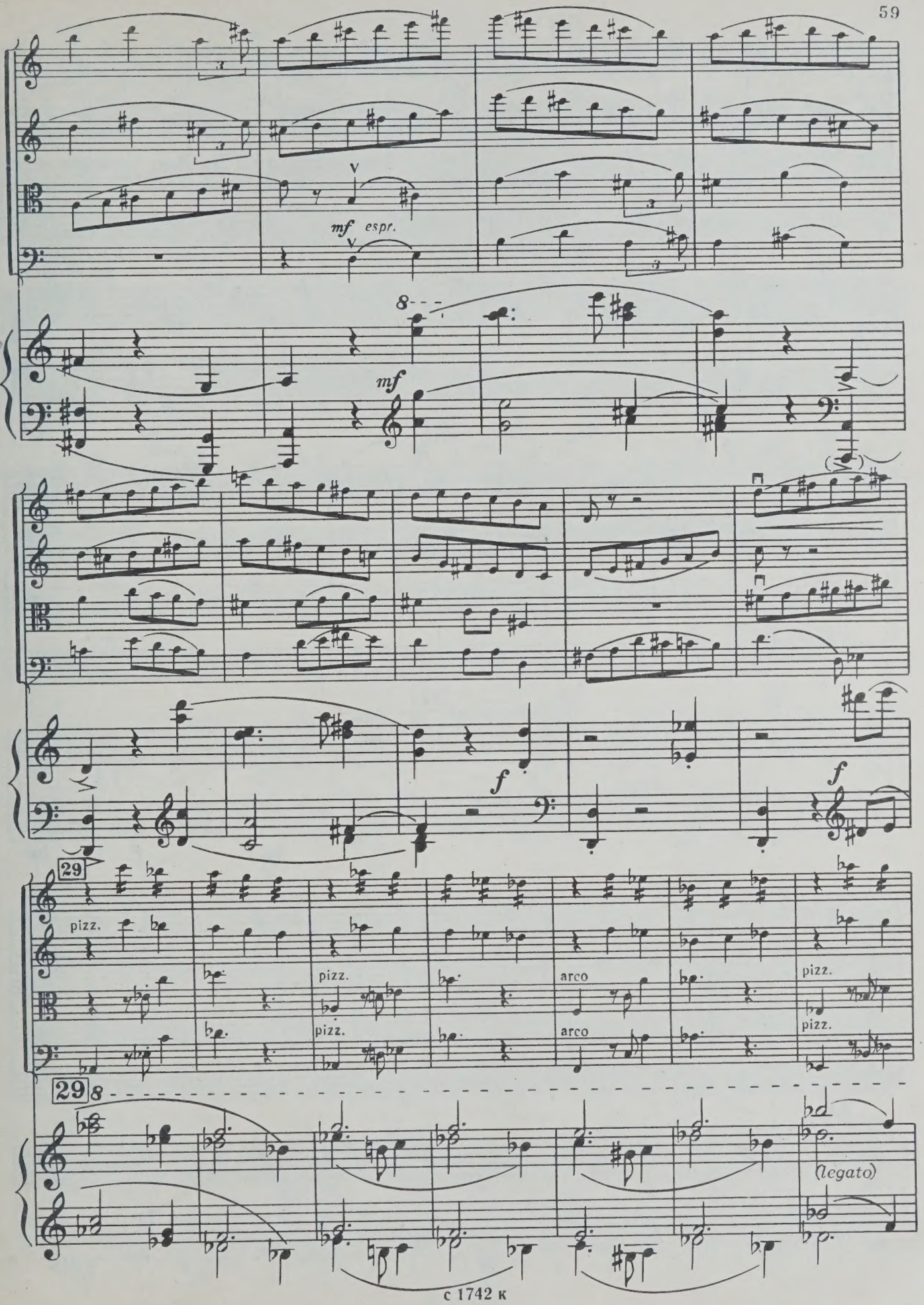

18
18
19
dim.
dim.
pp
pp
19
cresc.
p
p m.d.
20
20
f

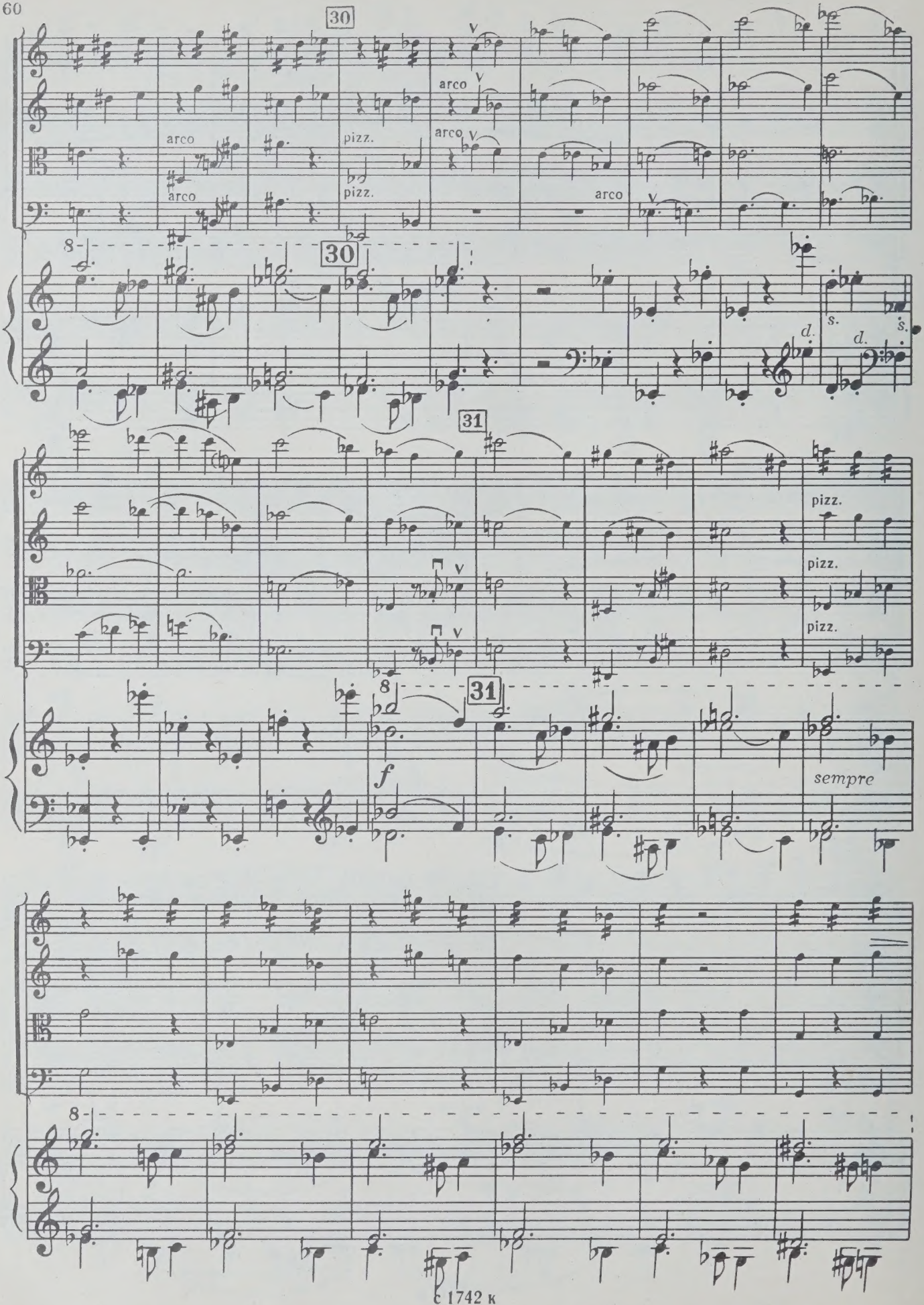

arco
con sord.
mf con sord.
arco
21
22
f

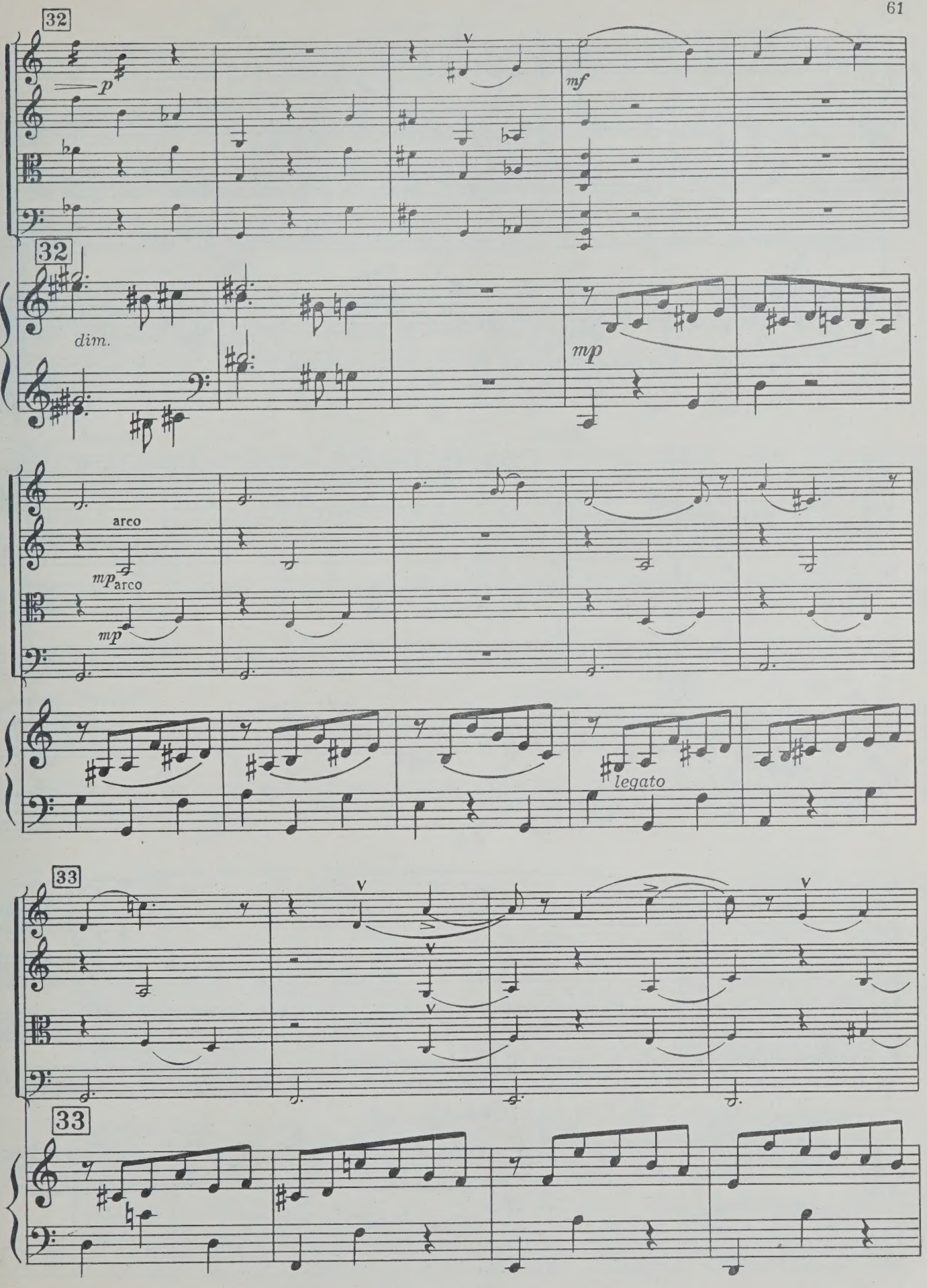

23
mp
mp
mp
mp
23
pizz.
24
p
pizz.
pizz.
pizz.
24
p
mf
ff
senza sord. arco
25
mp
senza sord
arco
pp
senza sord.
25
p

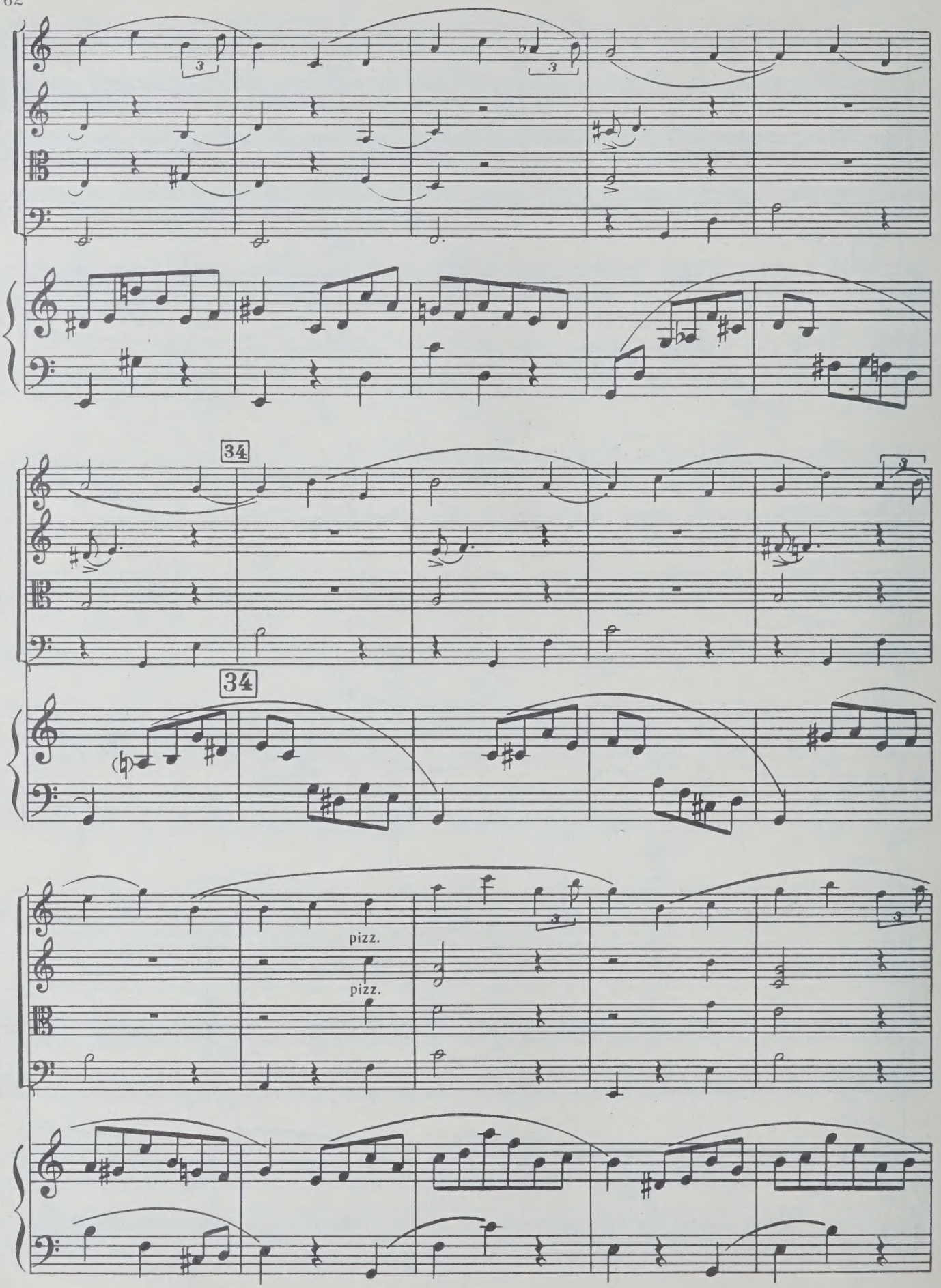

arco
pp
senza sord.
arco
ppp
pp
V
cresc.
26
V
3
26
f
3
3

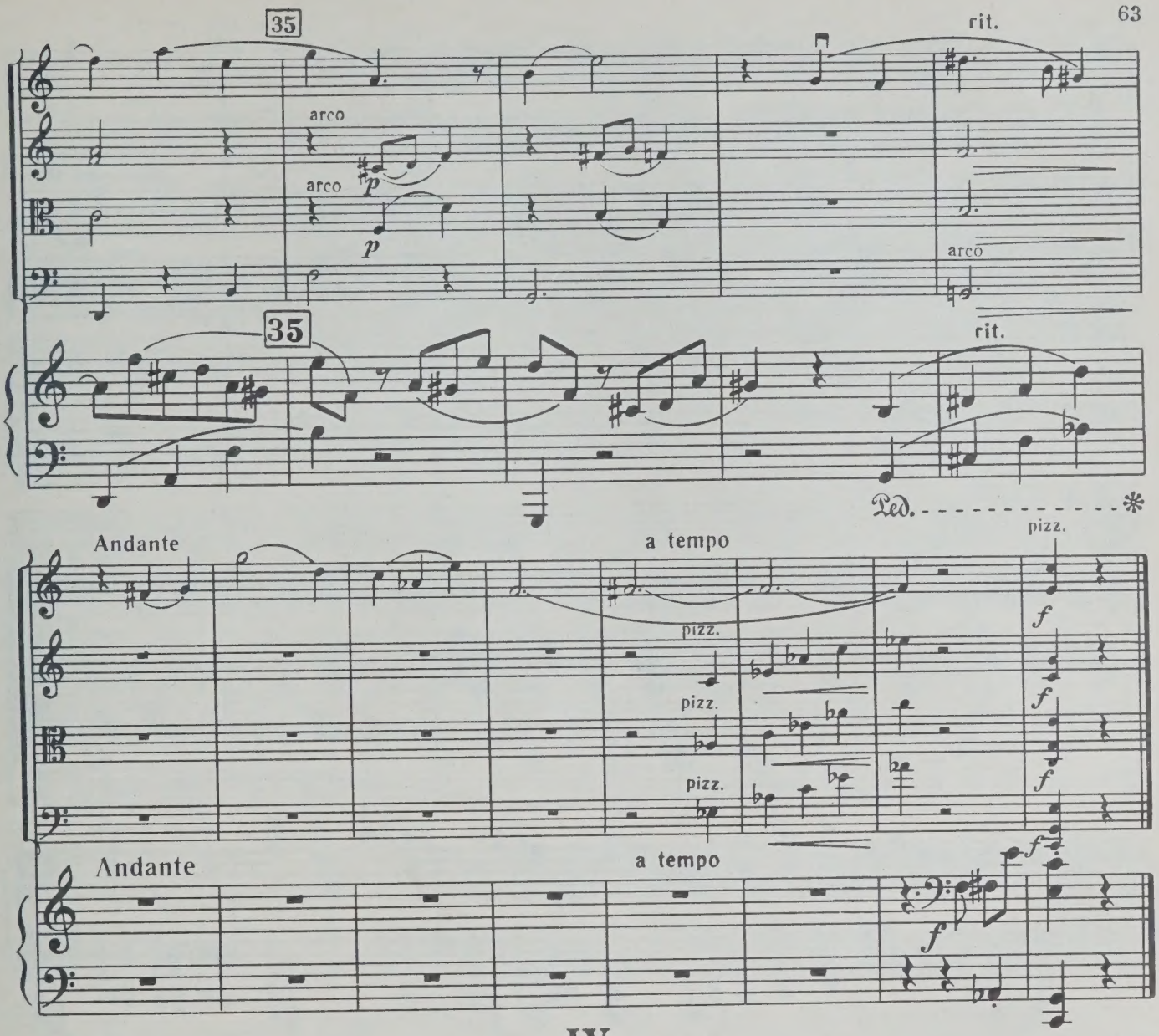

27
mf espr.
mf espr.
27
f
mp
8
mp
espr.
mf
mp
mf espr.
mp
8
8
8
28
mf espr.
mf espr.
mp
mf espr.
mf espr.
mp
mp
mf espr.
mf espr.
8
28
f
mf
f
8


mf espr.
mf
f
f
29
pizz.
pizz.
pizz.
arco
arco
pizz.
pizz.
29
(legato)


30
arco
arco
pizz.
pizz.
arco
arco
30
d.
s.
d.
s.
31
pizz.
pizz.
pizz.
31
f
sempre

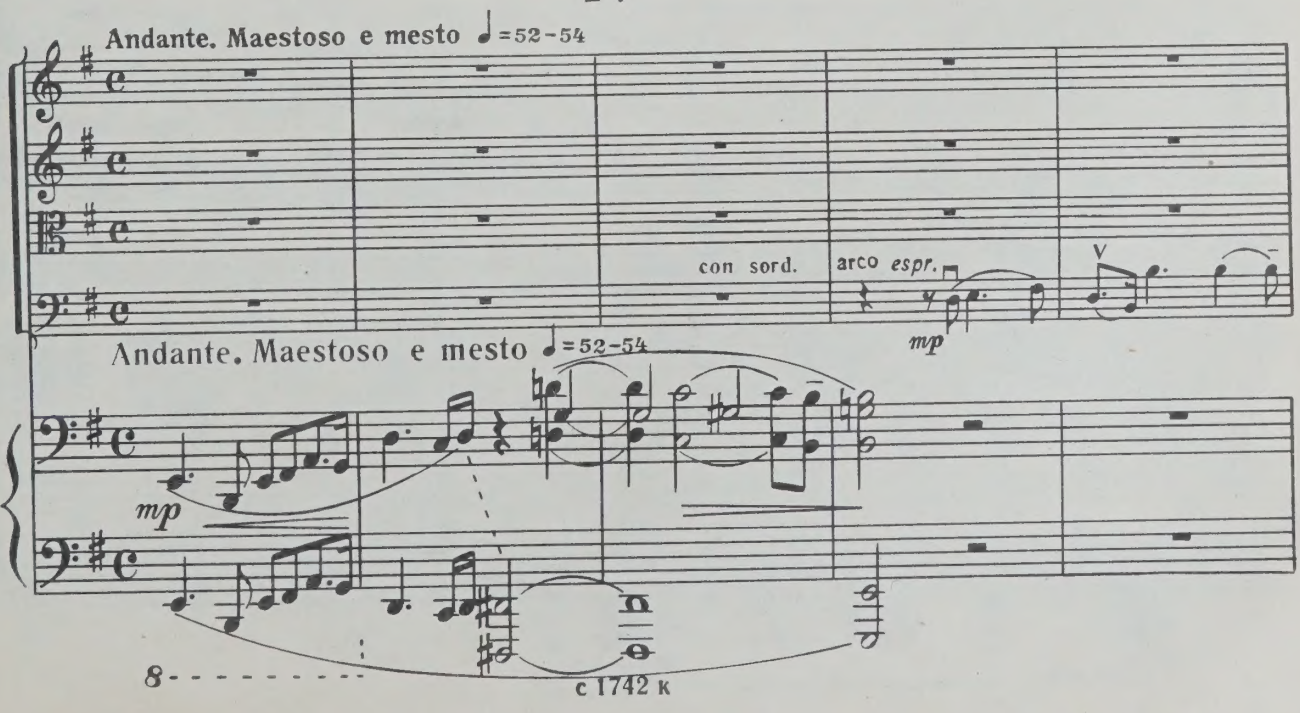

32
p
mf
32
dim.
mp
arco
mp
arco
mp
legato
33
33

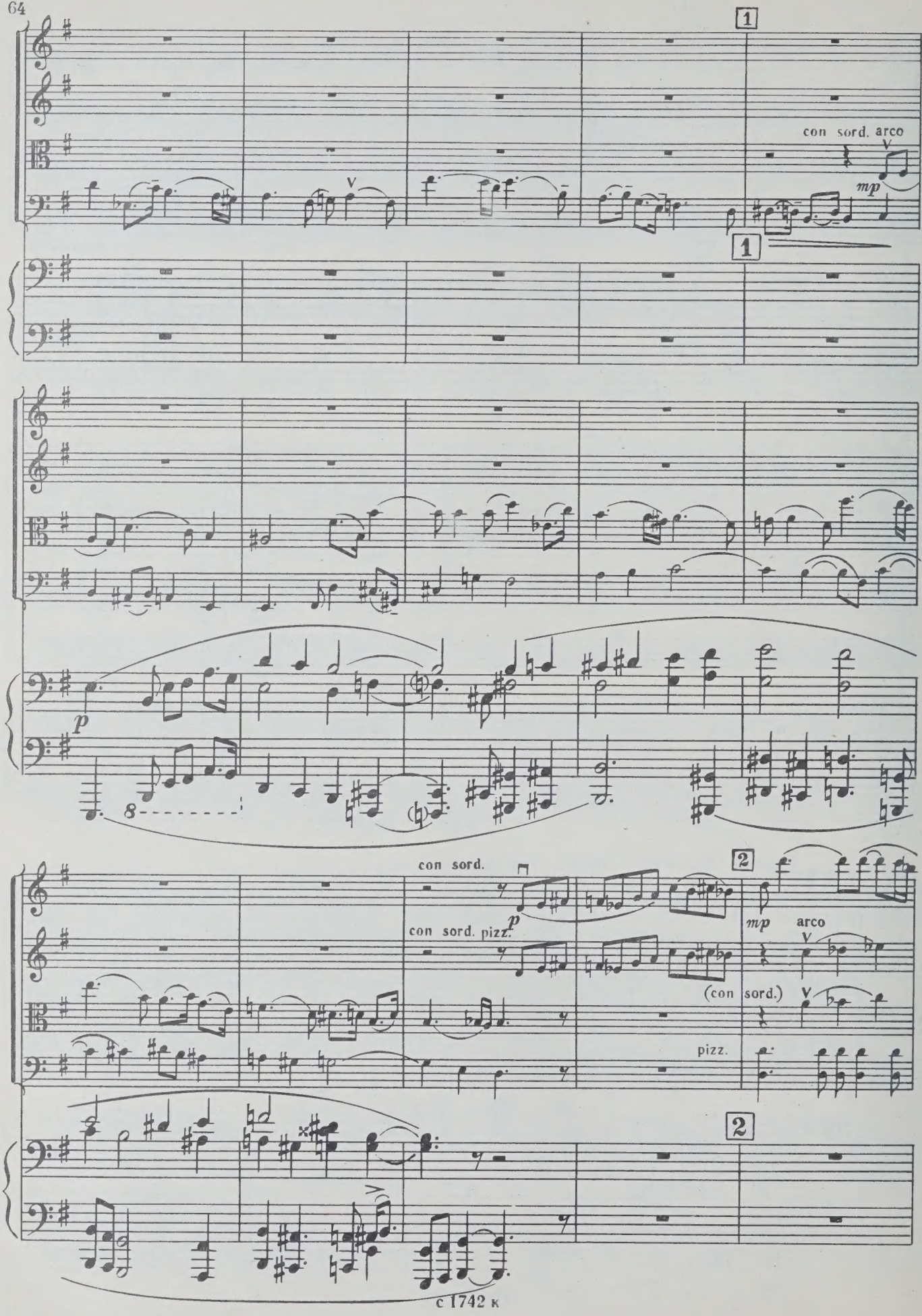

34
34
pizz.
pizz.

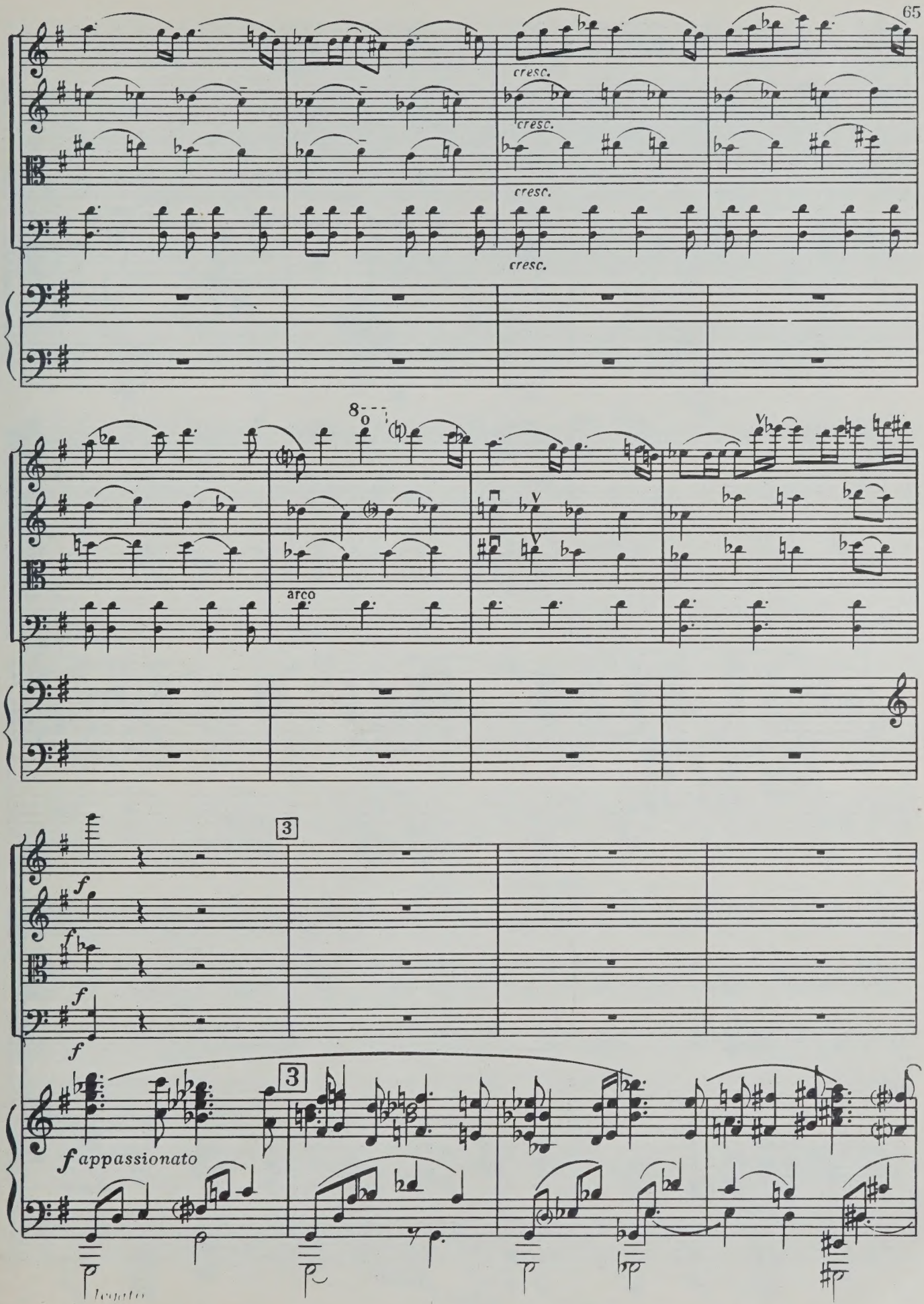

35
rit.
arco
arco
p
p
arco
35
rit.
Ped.
*

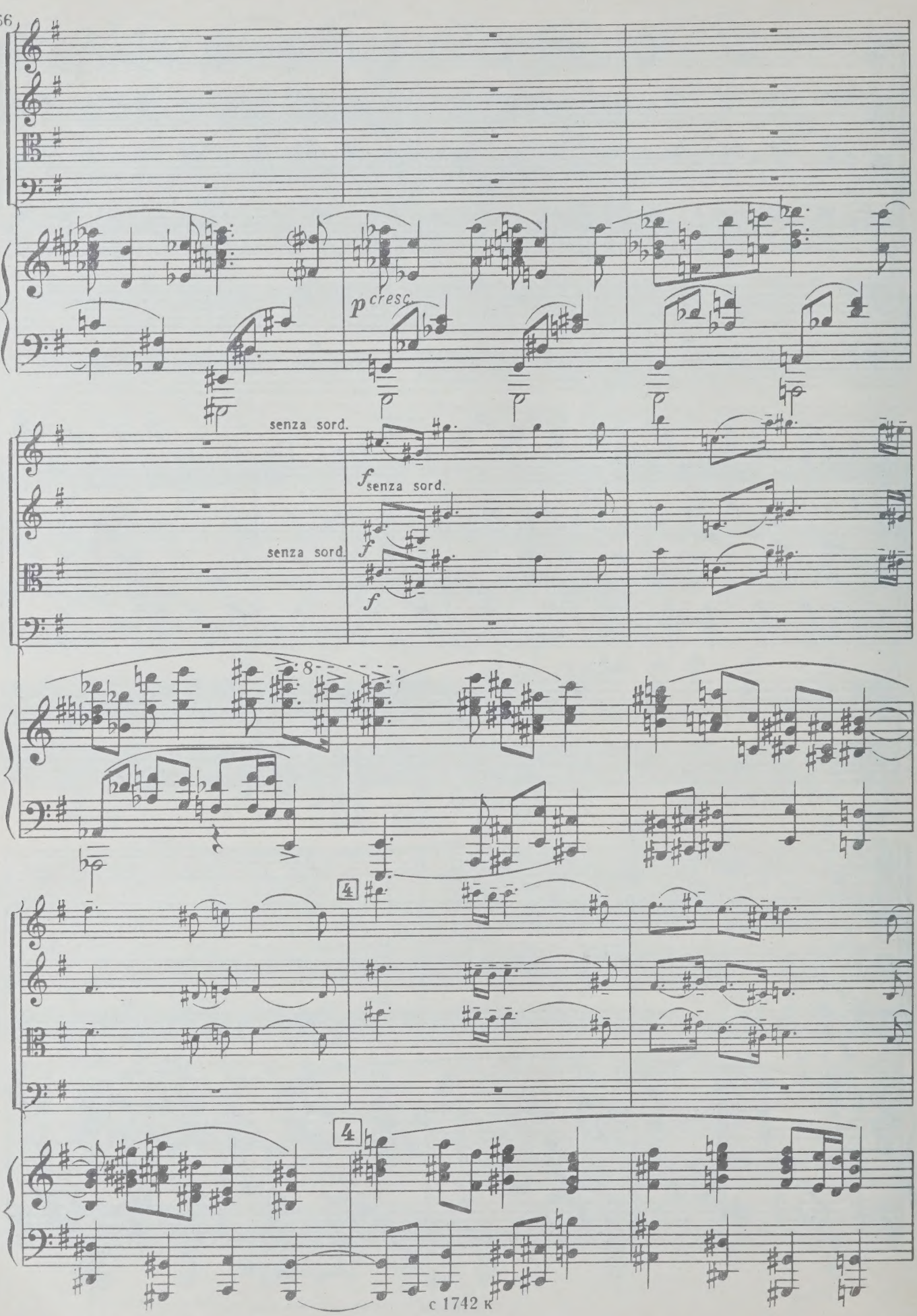
Andante
a tempo
pizz.
pizz.
pizz.
pizz.
f
f
f
f
Andante
a tempo
f
f

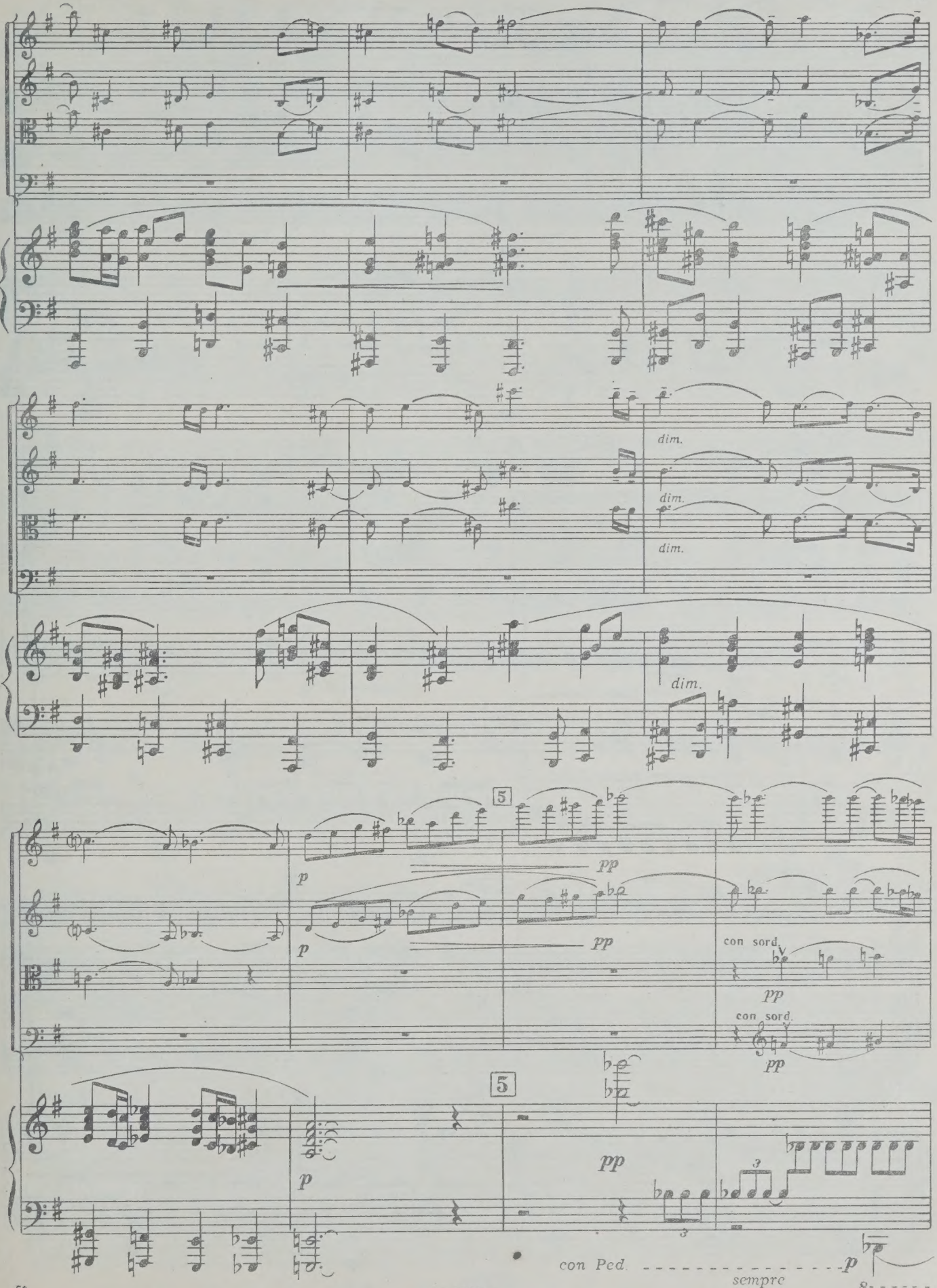
IV

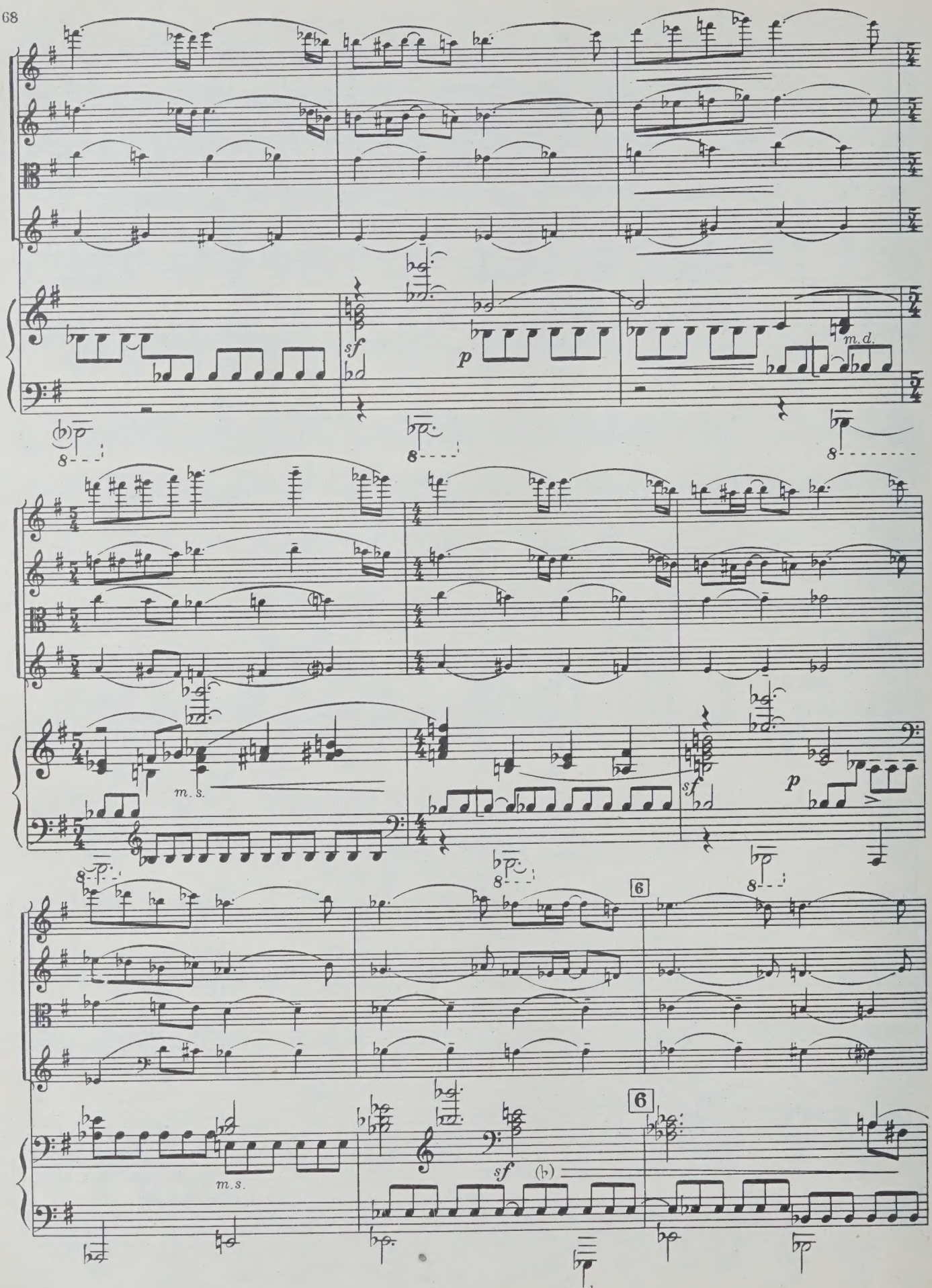

Andante. Maestoso e mesto ♩=52-54
con sord.
arco espr.
mp
V
Andante. Maestoso e mesto ♩=52-54
mp
8

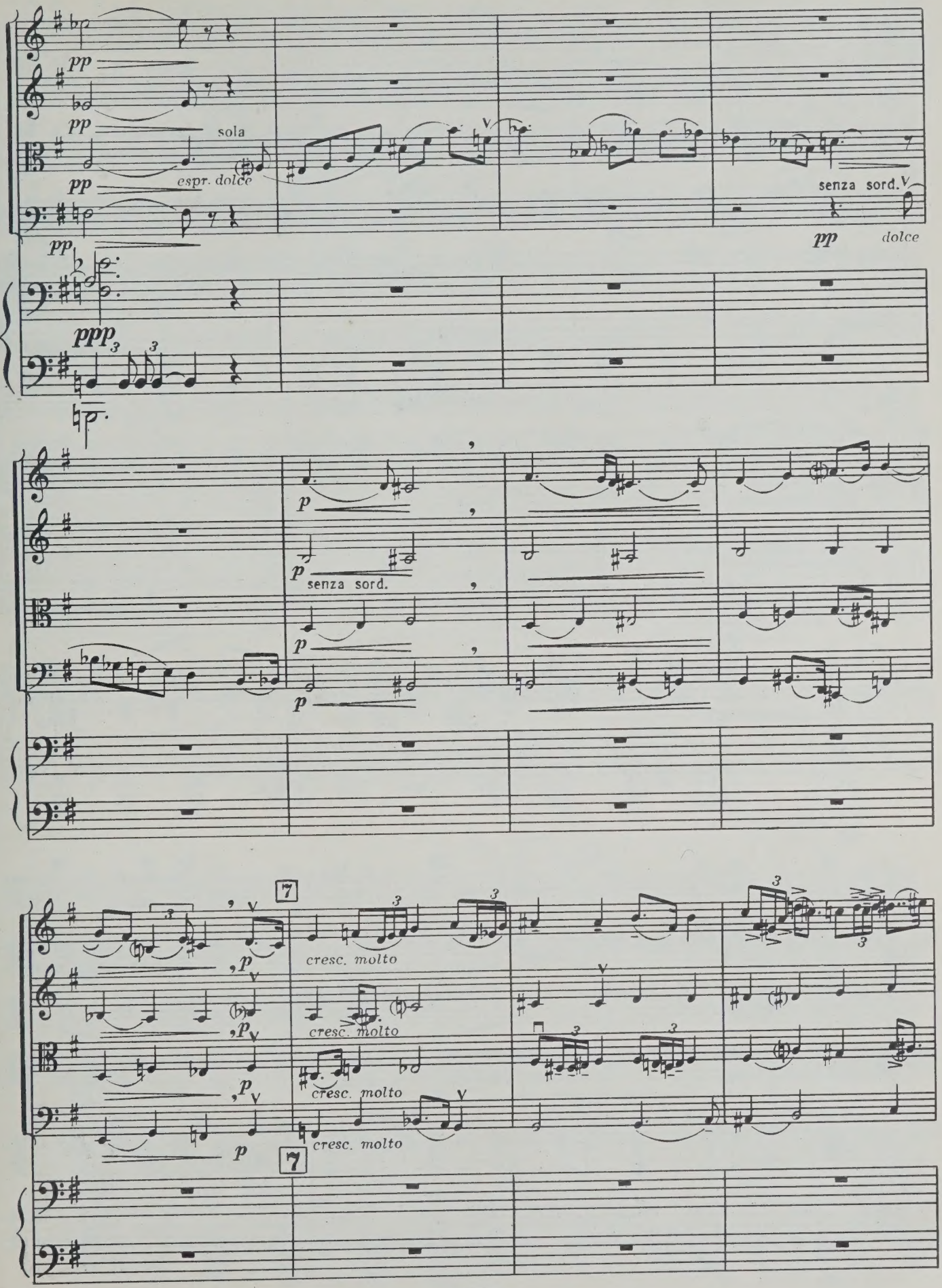

1
con sord. arco
mp
1
p
8
con sord.
p
con sord. pizz.
2
mp
arco
(con sord.)
pizz.
2

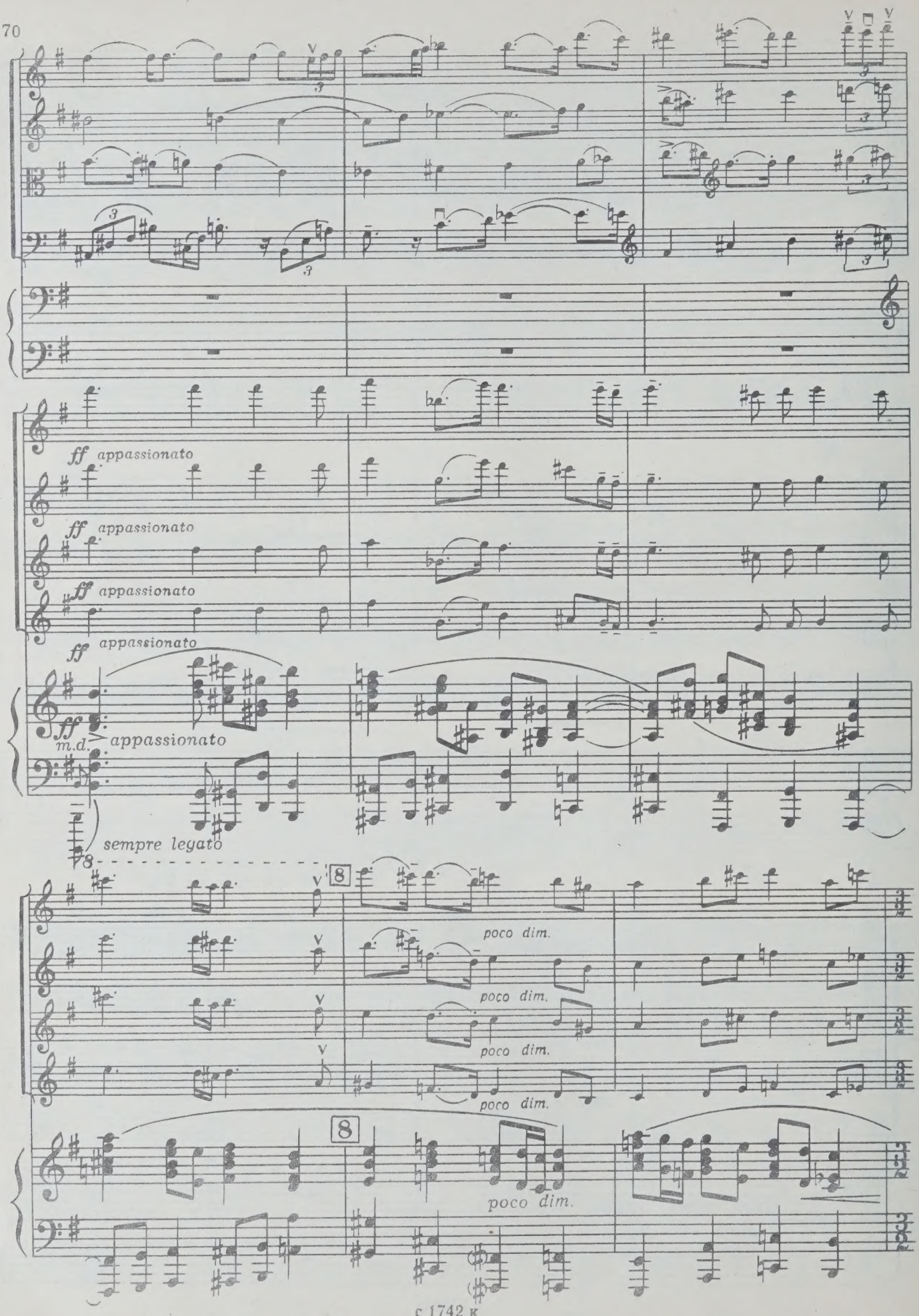

cresc.
cresc.
cresc.
cresc.
8
arco
3
f
f
f
f
3
f appassionato
legato

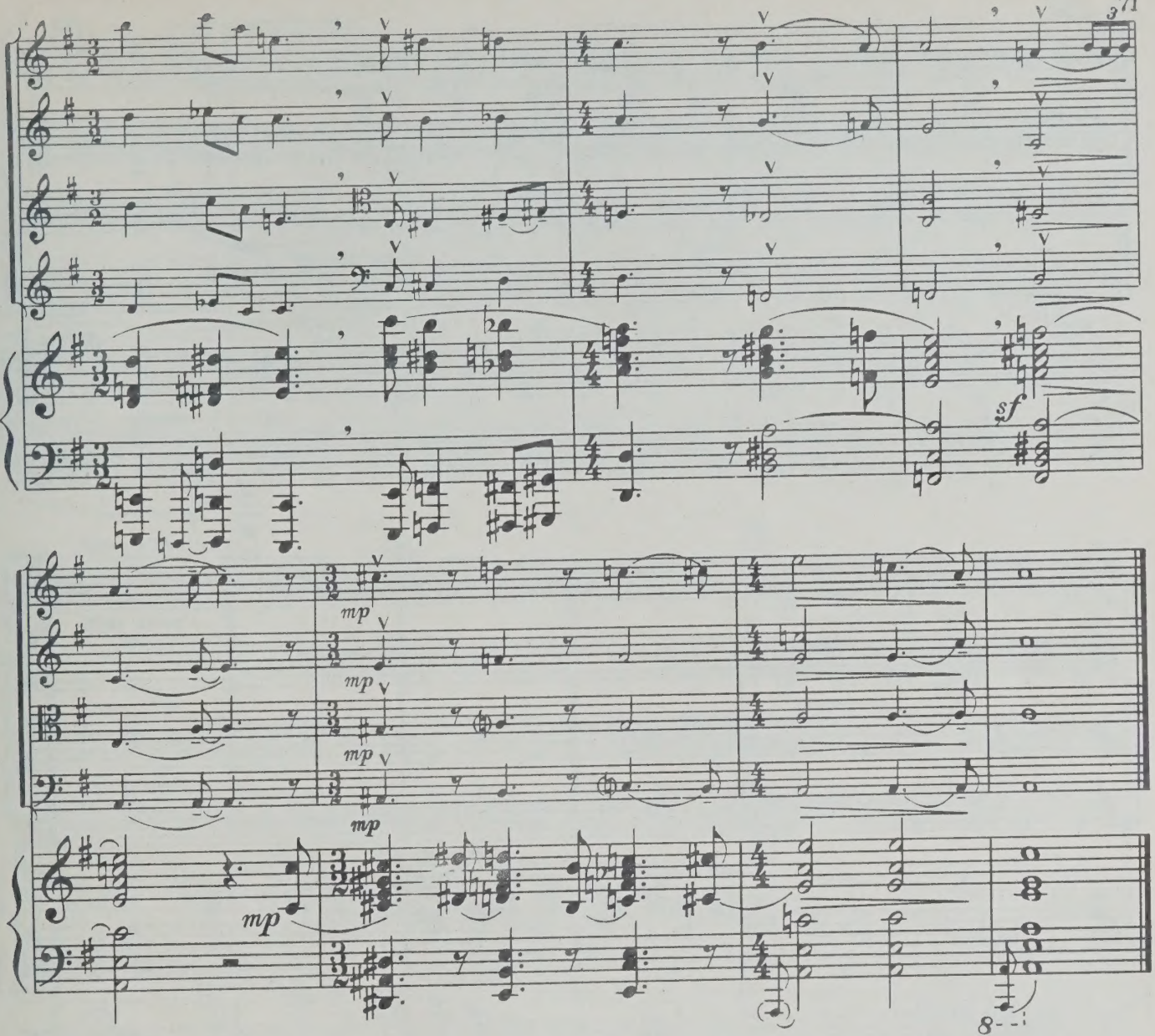

p cresc.
senza sord.
f senza sord.
senza sord.
f
f
8
4
4


dim.
dim.
dim.
dim.
5
p
pp
p
pp
con sord.
pp
con sord.
pp
5
p
pp
con Ped.
sempre
p

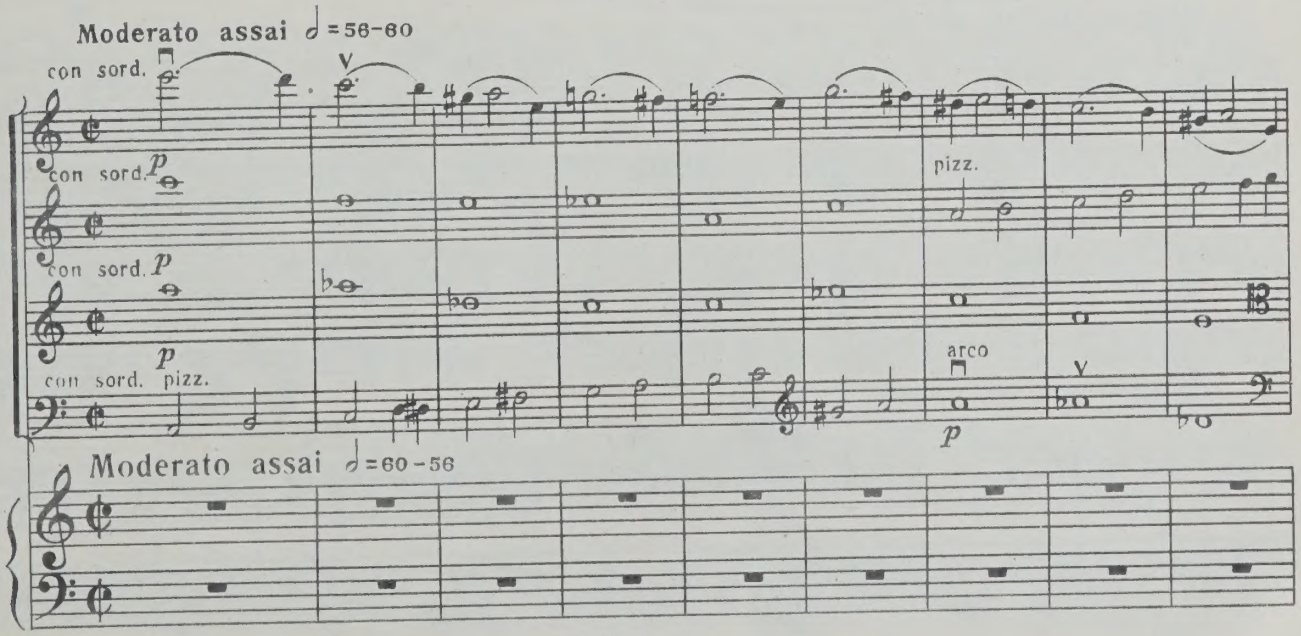

sf
p
m.d.
m.s.
sf
p
6
m.s.
sf
6
m.d.

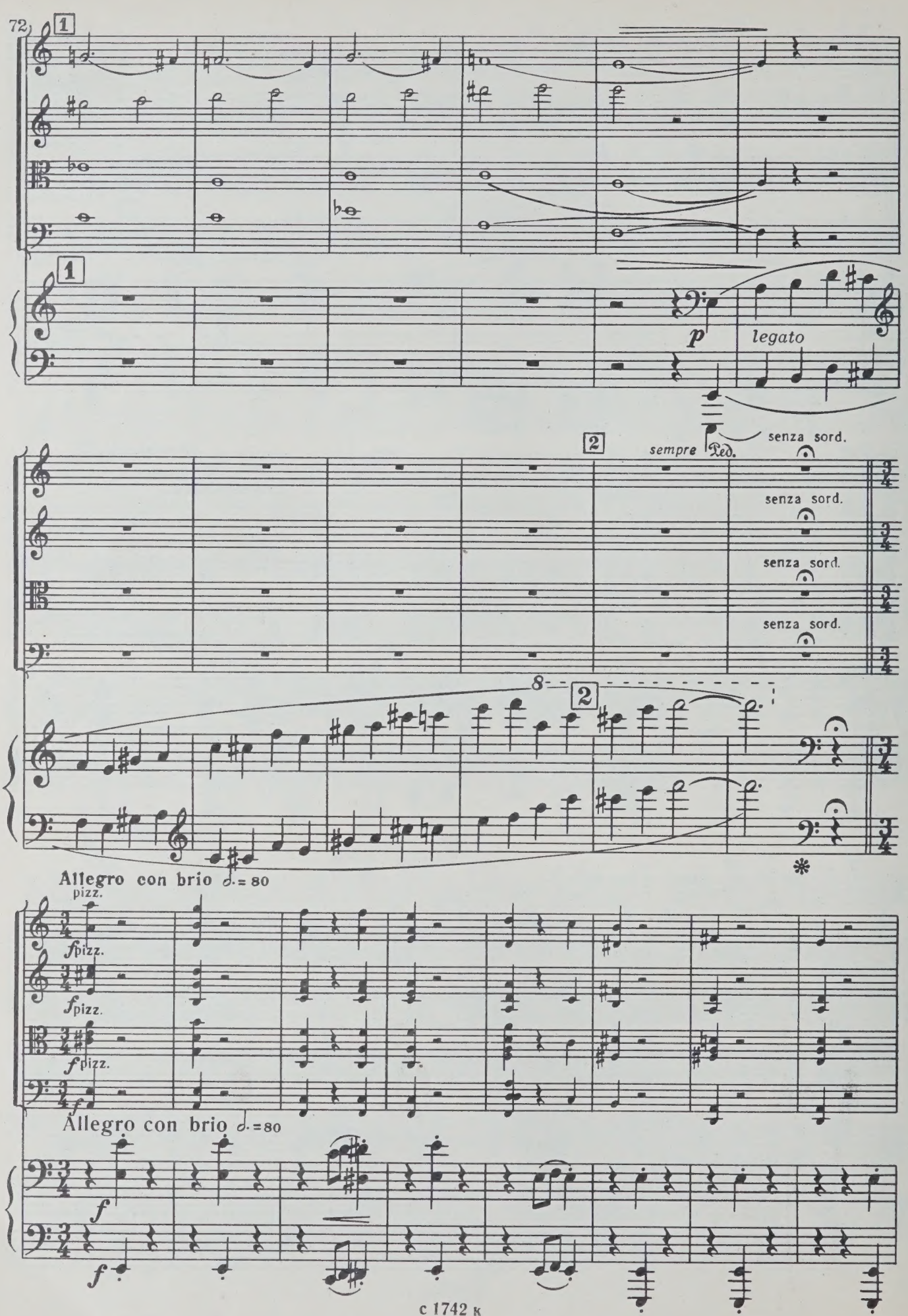

pp
pp
sola
espr. dolce
pp
pp
ppp
senza sord.
pp
dolce
p
p
senza sord.
p
p
7
cresc. molto
cresc. molto
cresc. molto
cresc. molto
7

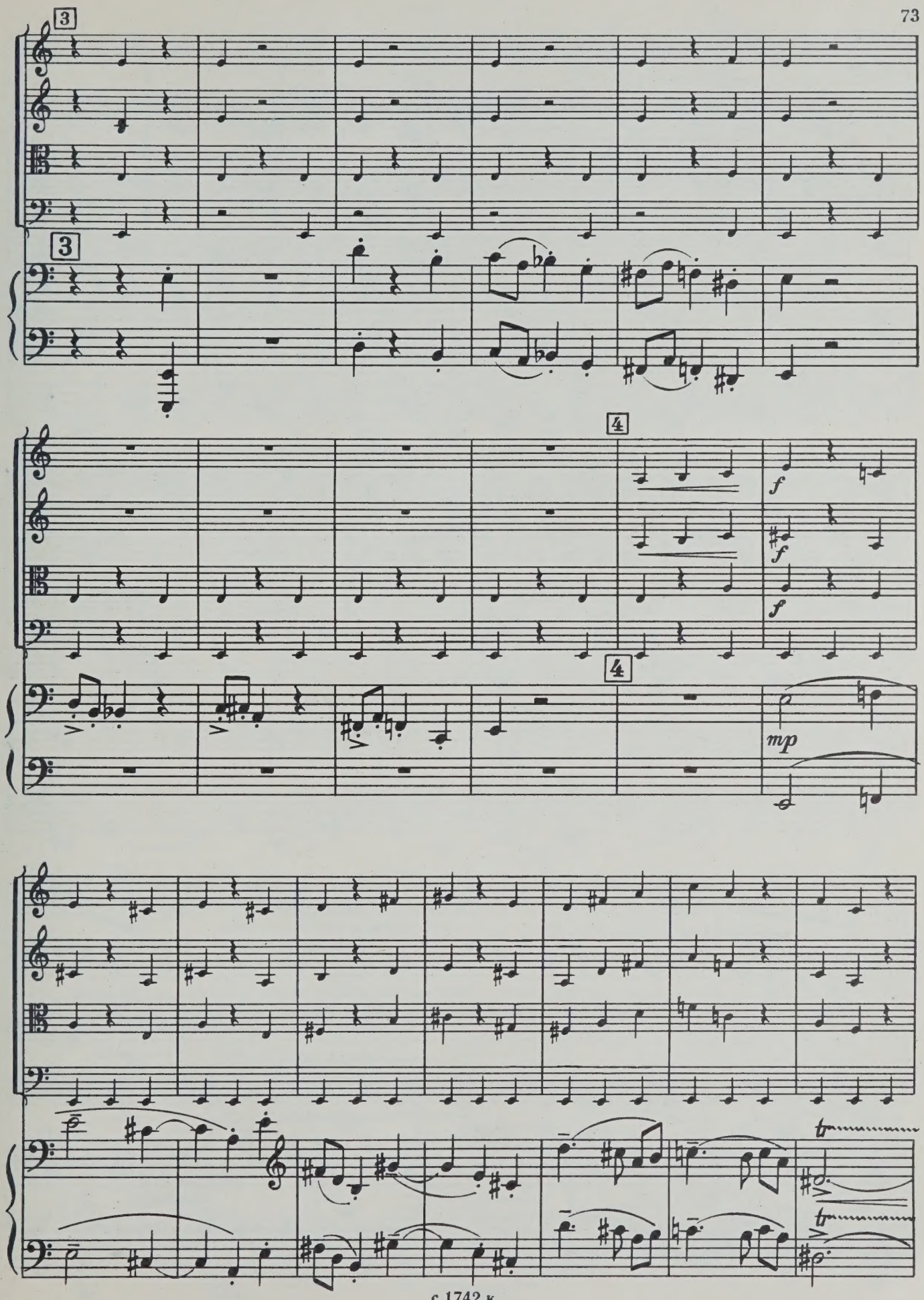

ff appassionato
ff appassionato
ff appassionato
ff appassionato
ff m.d. appassionato
sempre legato
8
poco dim.
poco dim.
poco dim.
poco dim.
8
poco dim.

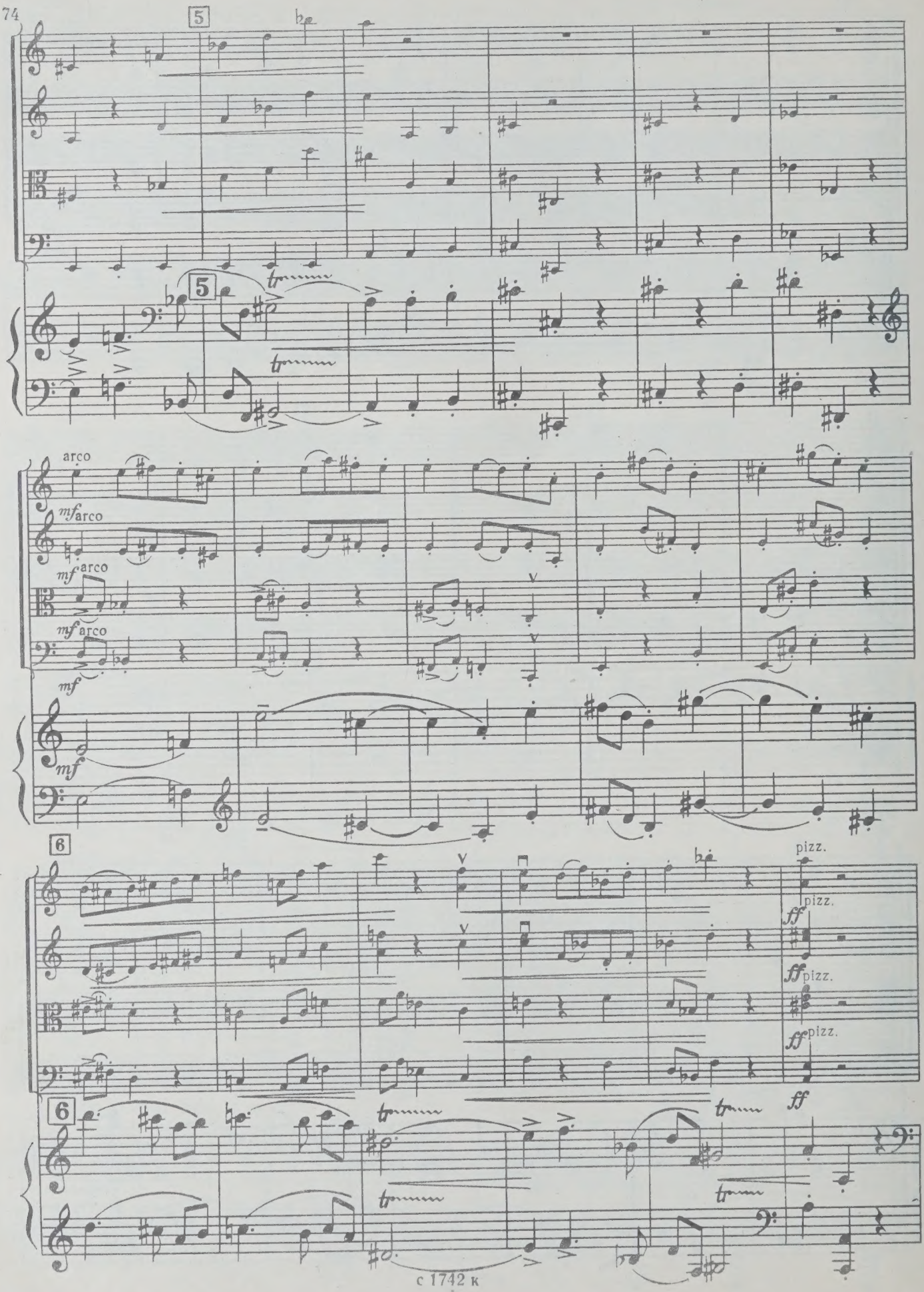

sf
mp
mp
mp
mp
8

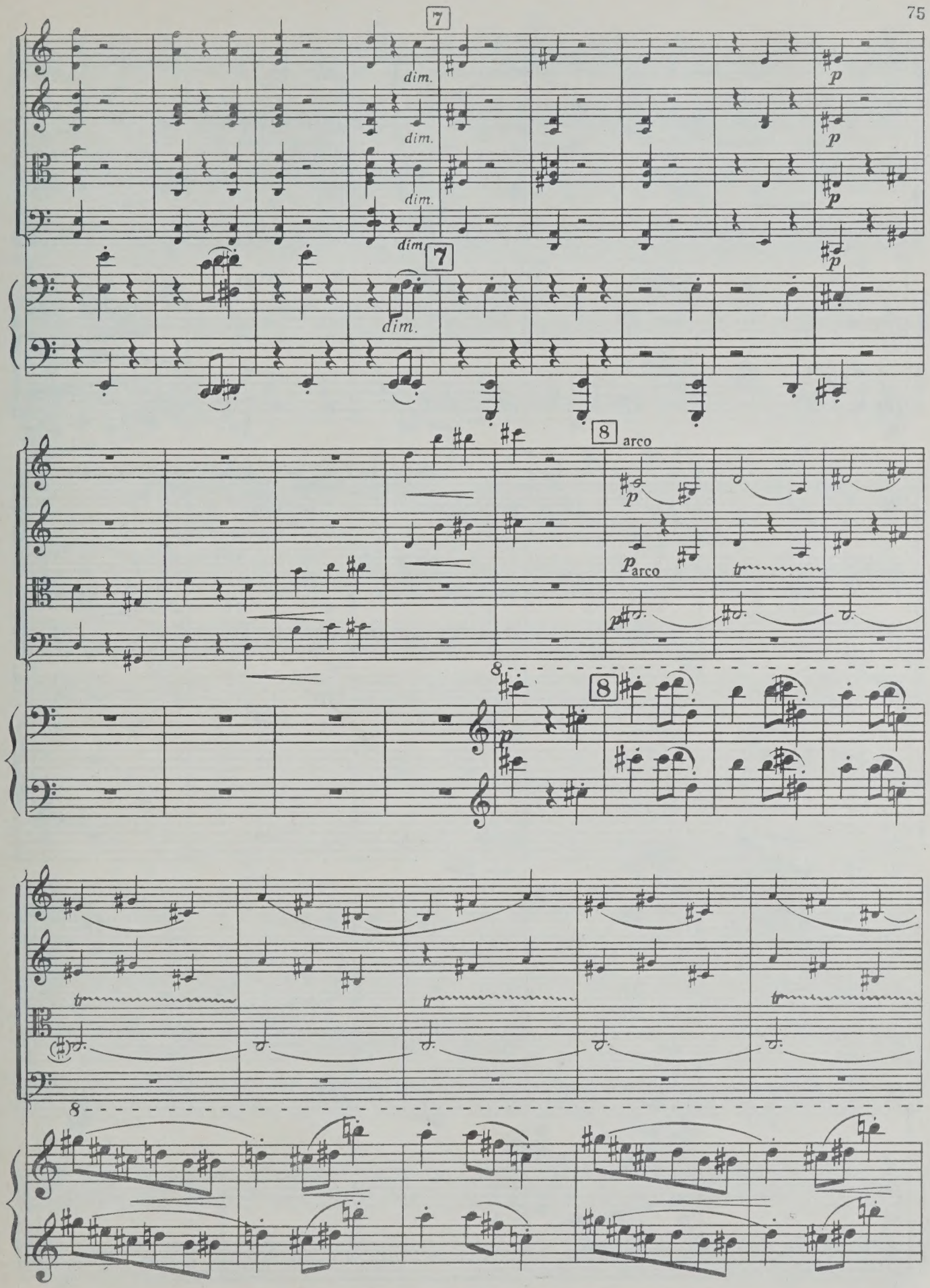
V

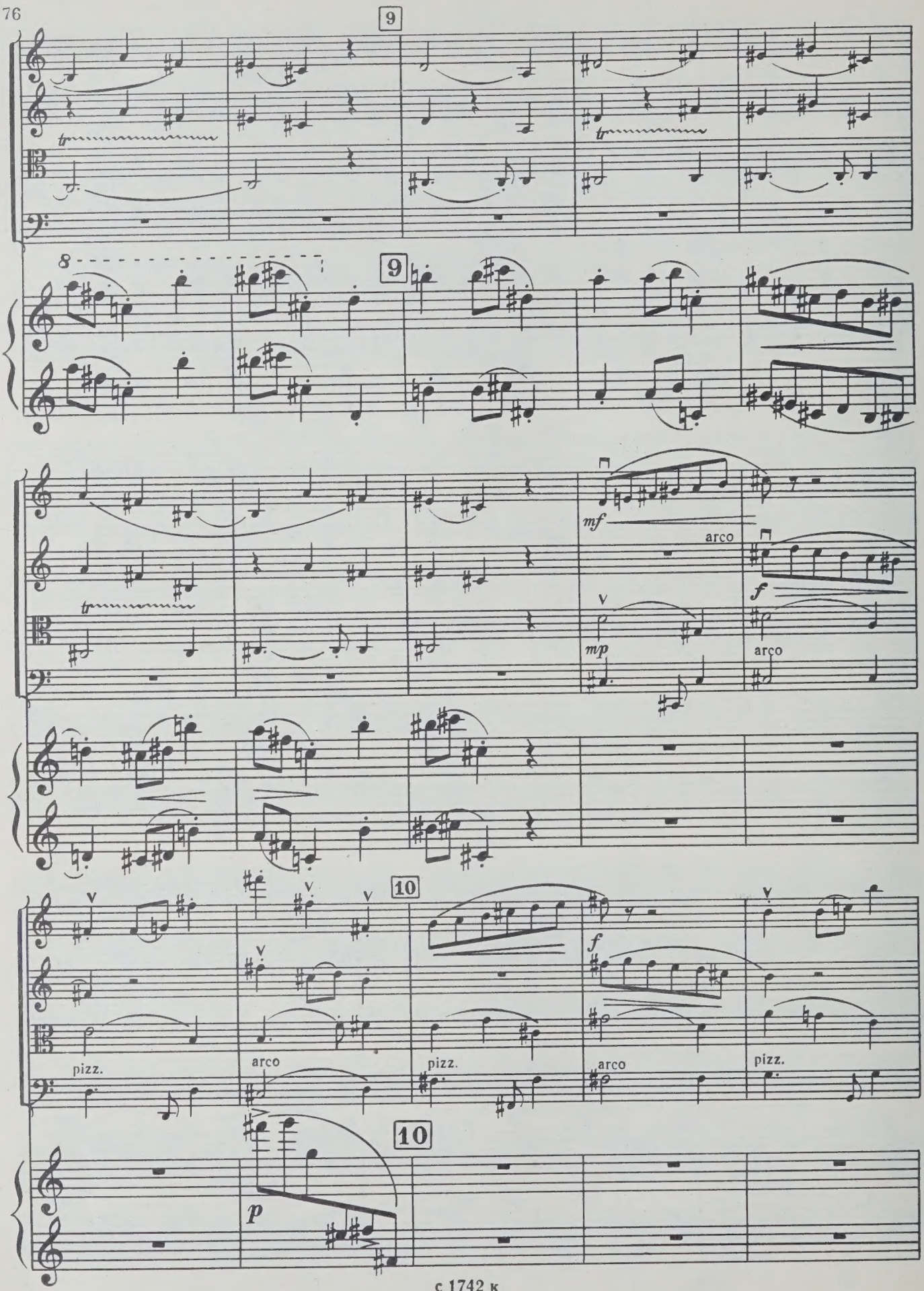

Moderato assai ♩=56-60
con sord.
con sord.
p
con sord.
p
p
con sord. pizz.
pizz.
arco
p
Moderato assai ♩=60-56

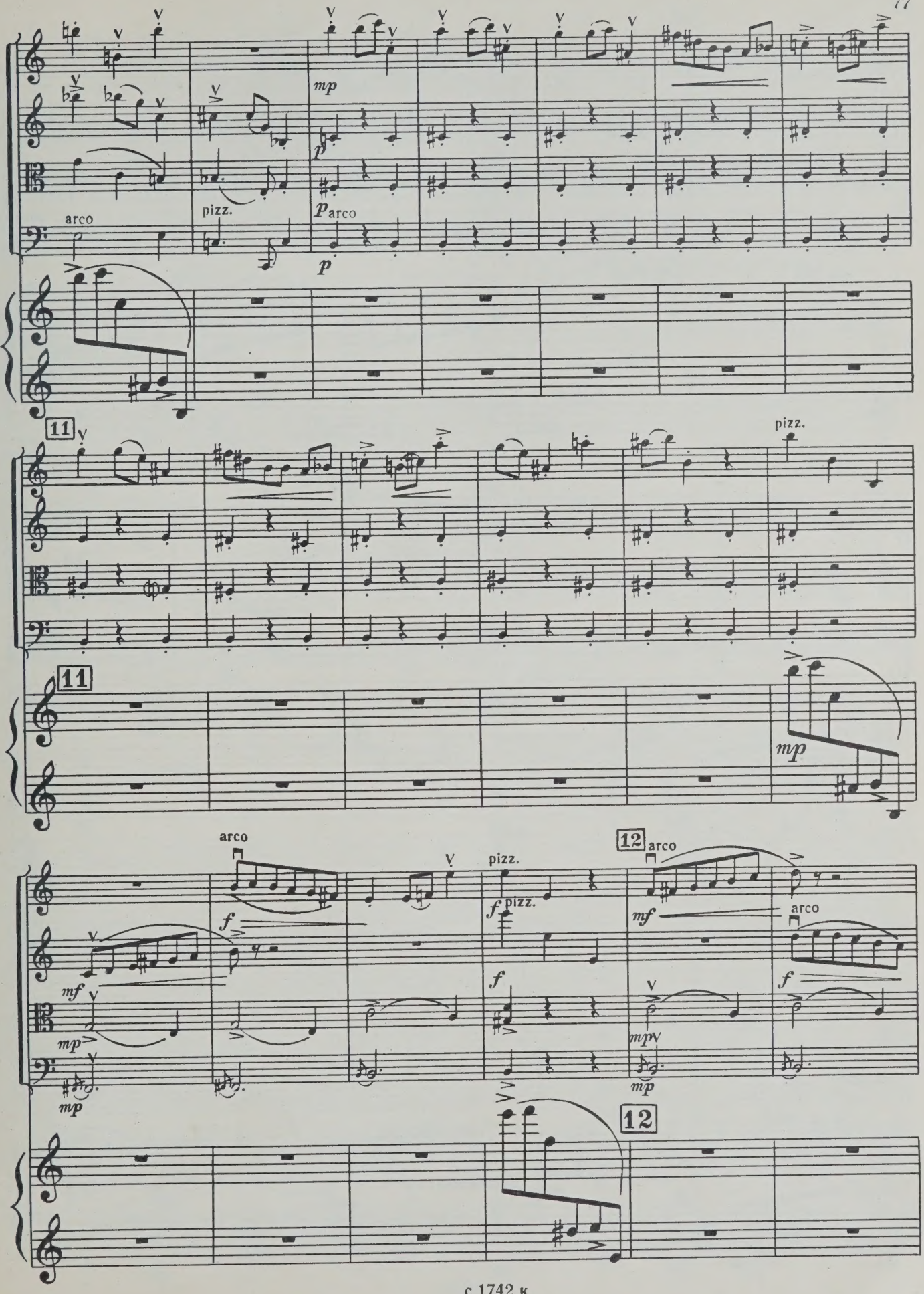

1
1
p
legato
2
sempre Ped.
senza sord.
senza sord.
senza sord.
senza sord.
8
2
Allegro con brio ♩. = 80
pizz.
f pizz.
f pizz.
f pizz.
f
Allegro con brio ♩. = 80
f
f

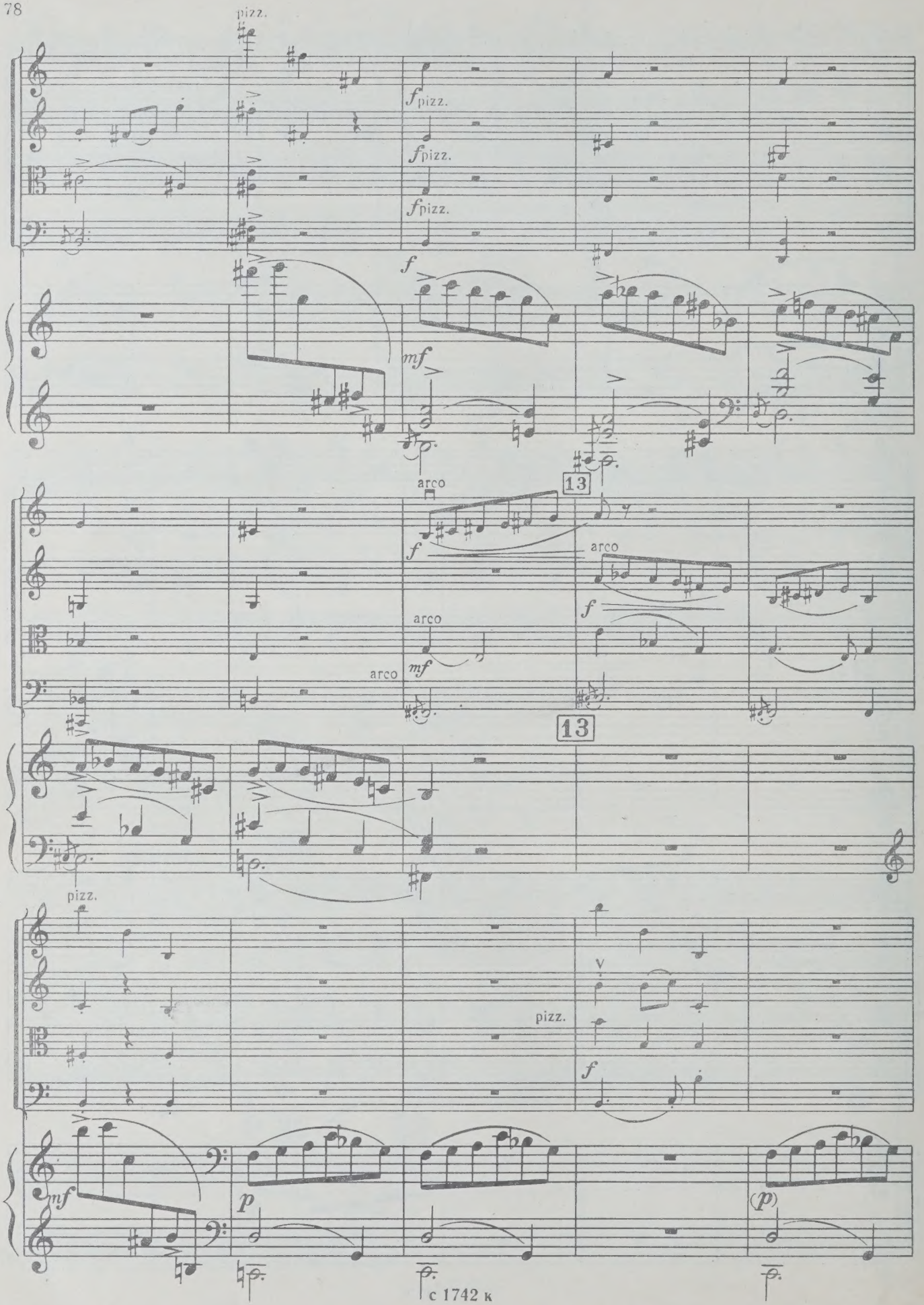

3
3
4
f
f
f
4
mp
tr
tr

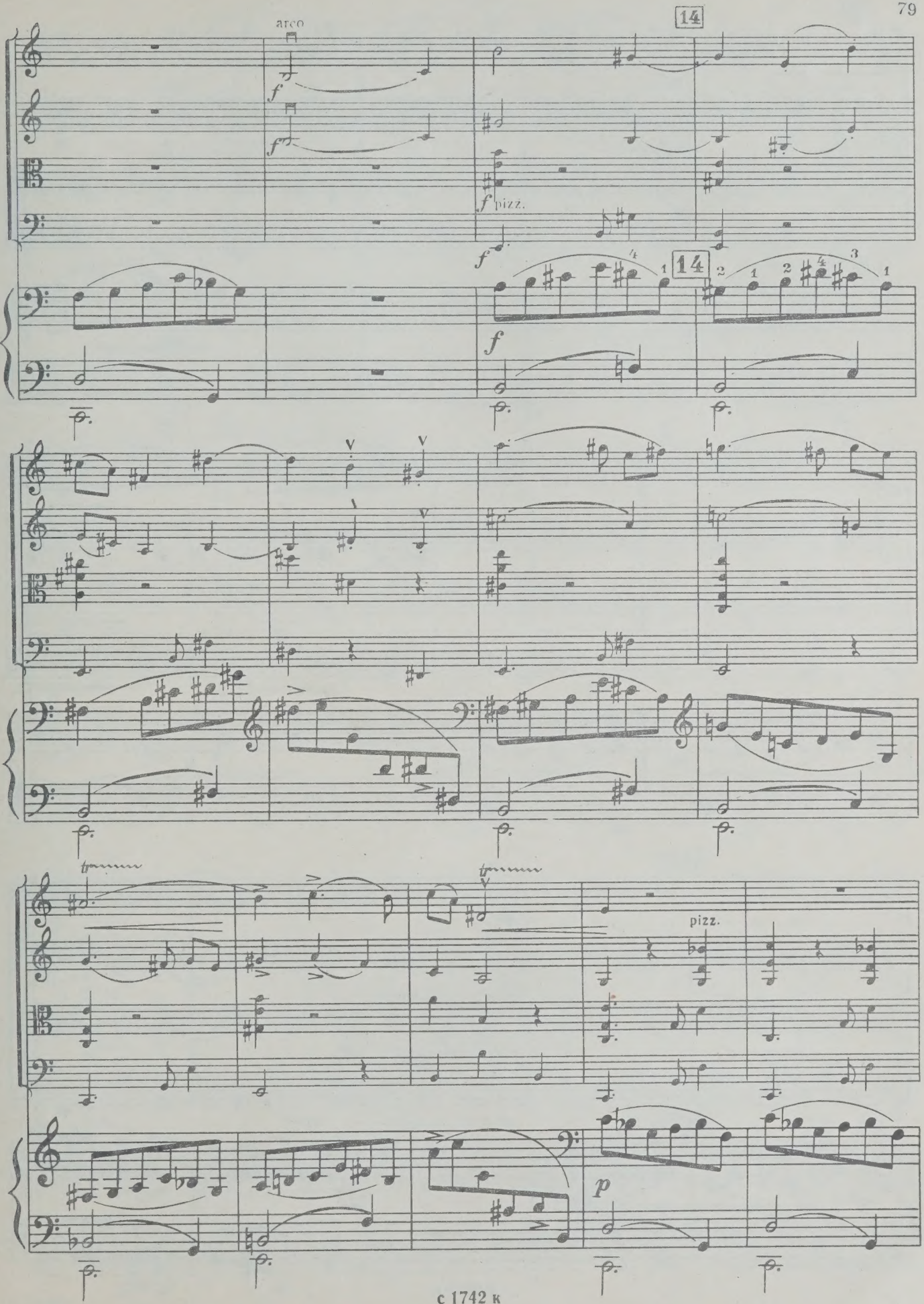

5
5
arco
mf arco
mf arco
mf arco
mf
mf
6
pizz.
pizz.
ff
ff pizz.
ff pizz.
ff
6

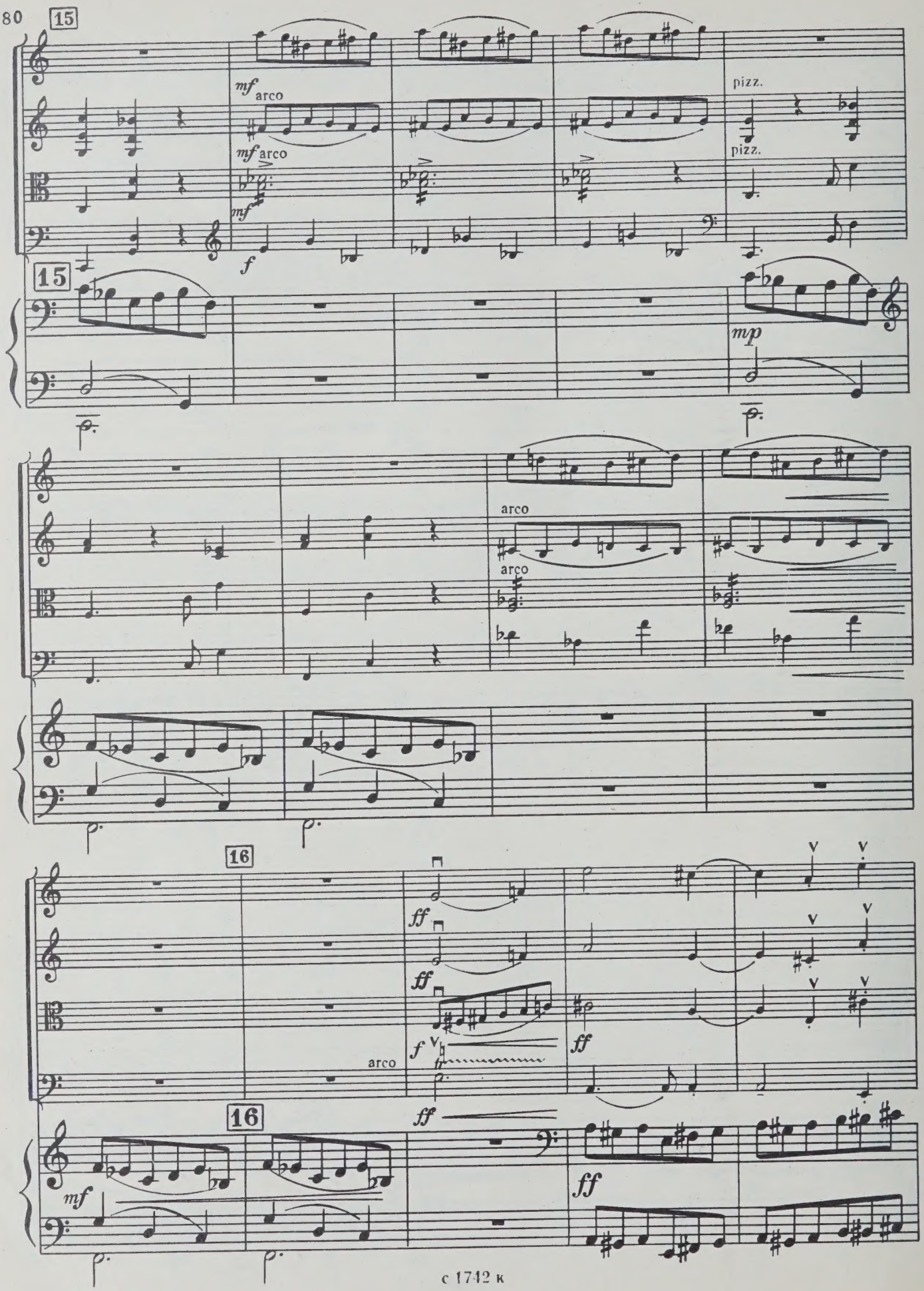

7
dim.
dim.
dim.
dim
p
p
p
p
7
dim.
8
arco
p
p arco
tr
p
8
8
p
tr
tr
tr
8

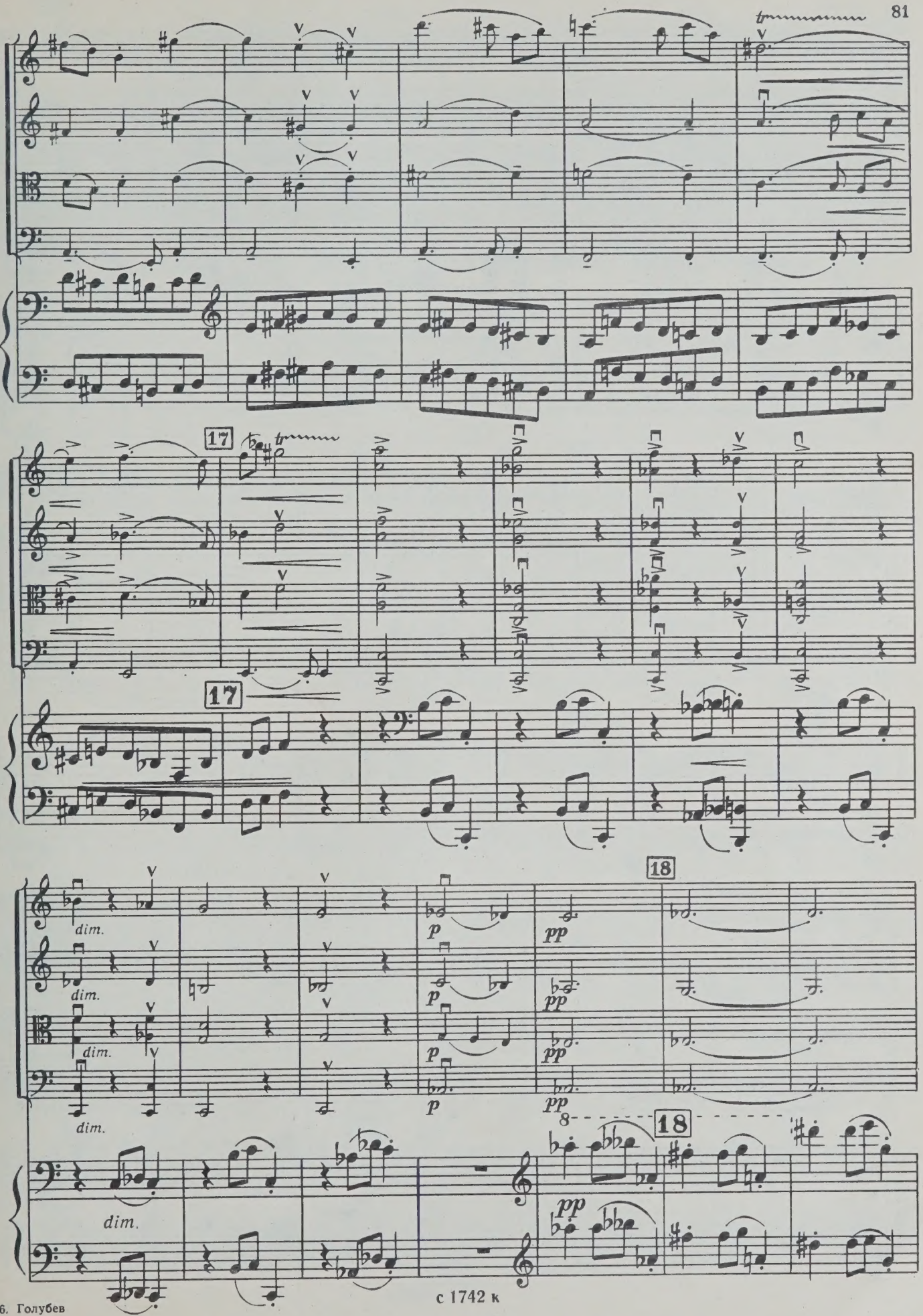

9
tr
8
9
mf
arco
f
mp
arco
10
pizz.
arco
pizz.
f
arco
pizz.
10
p

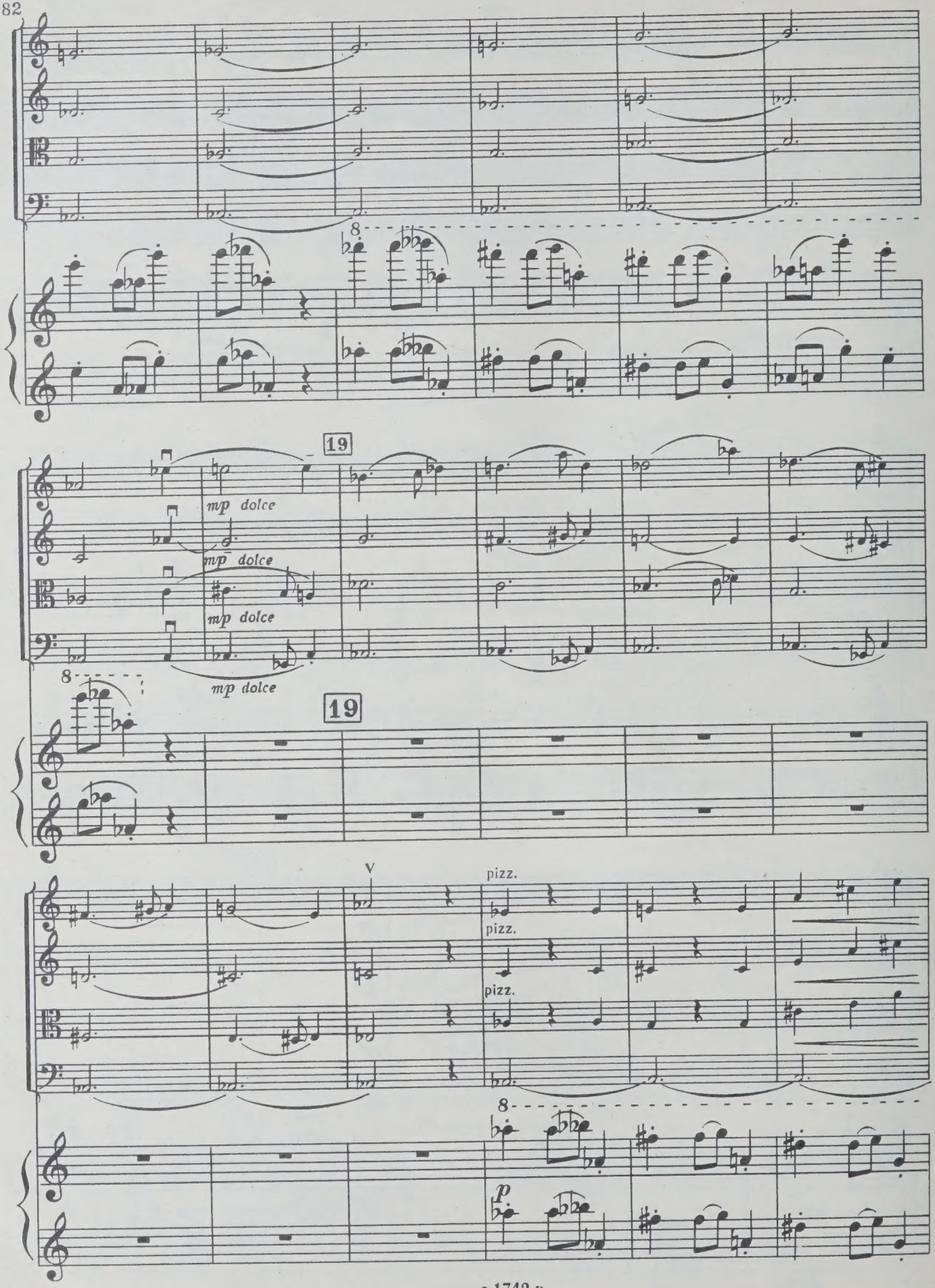

arco
pizz.
mp
p
p arco
p
11
pizz.
11
mp
arco
f
mf
mp
mp
pizz.
f pizz.
f
12
arco
mf
arco
f
mp
mp
12

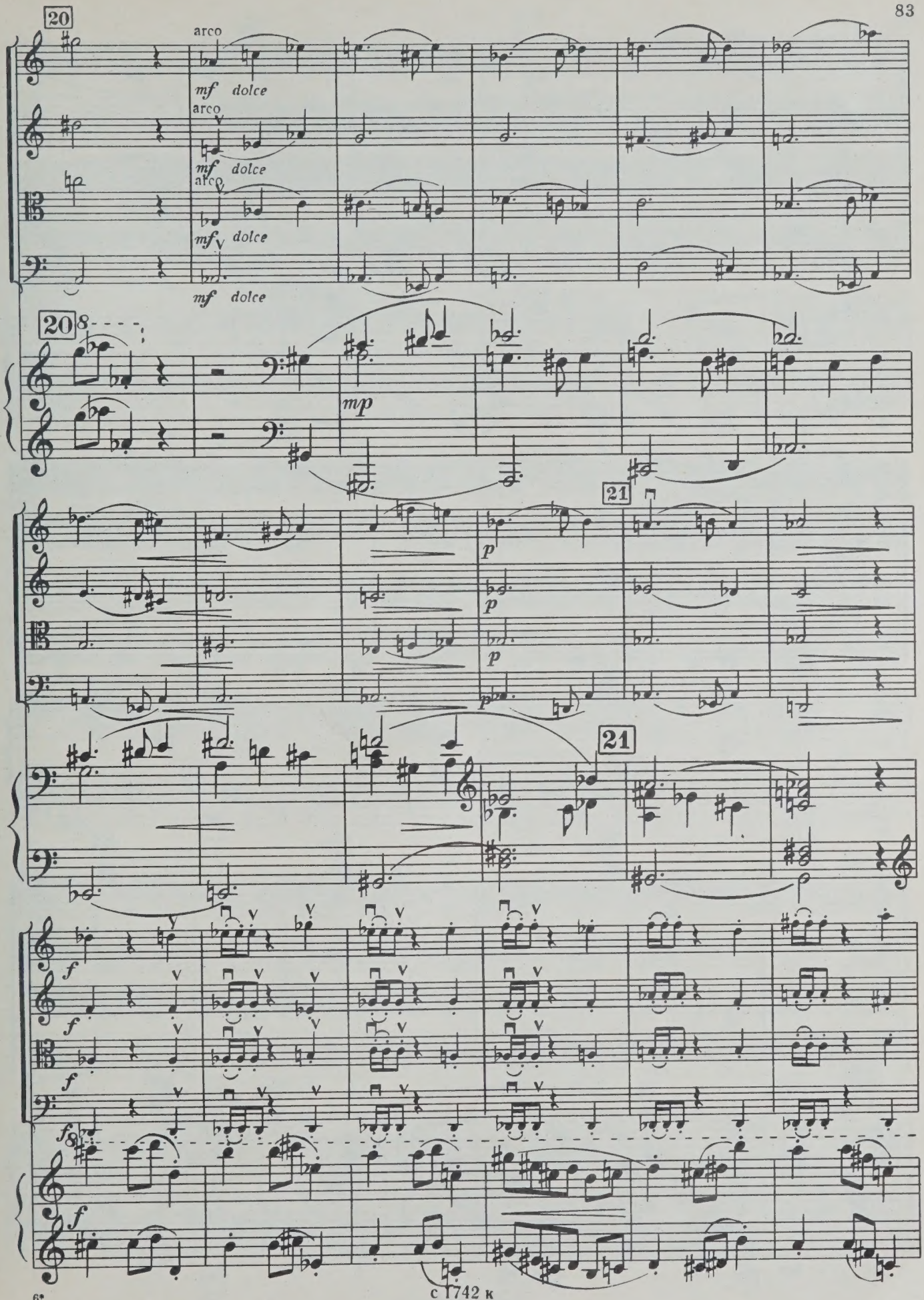

pizz.
fpizz.
fpizz.
fpizz.
f
mf
arco
13
f
arco
f
arco
mf
arco
13
pizz.
pizz.
f
mf
p
(p)

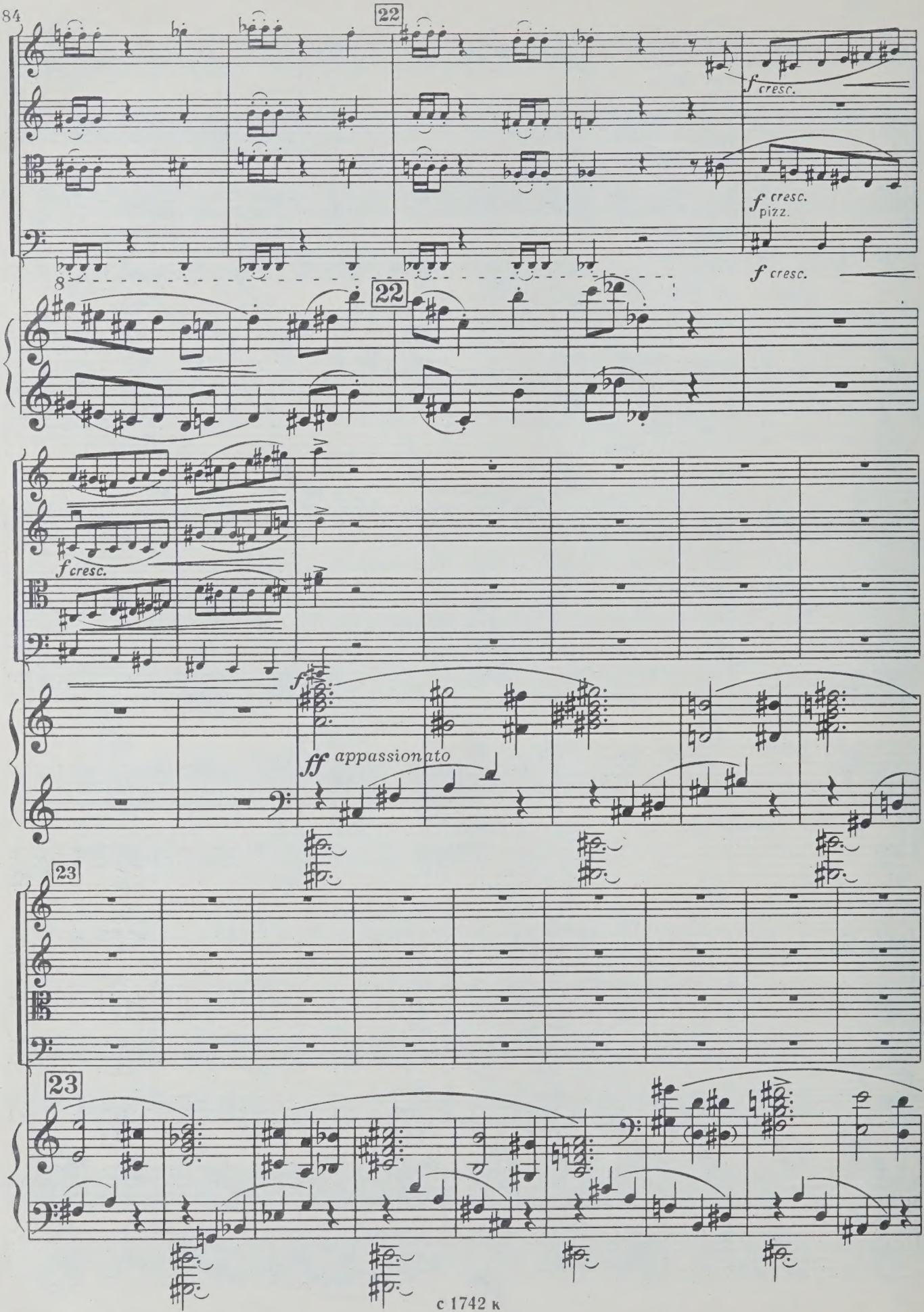

14
arco
f
pizz.
14
pizz.
p

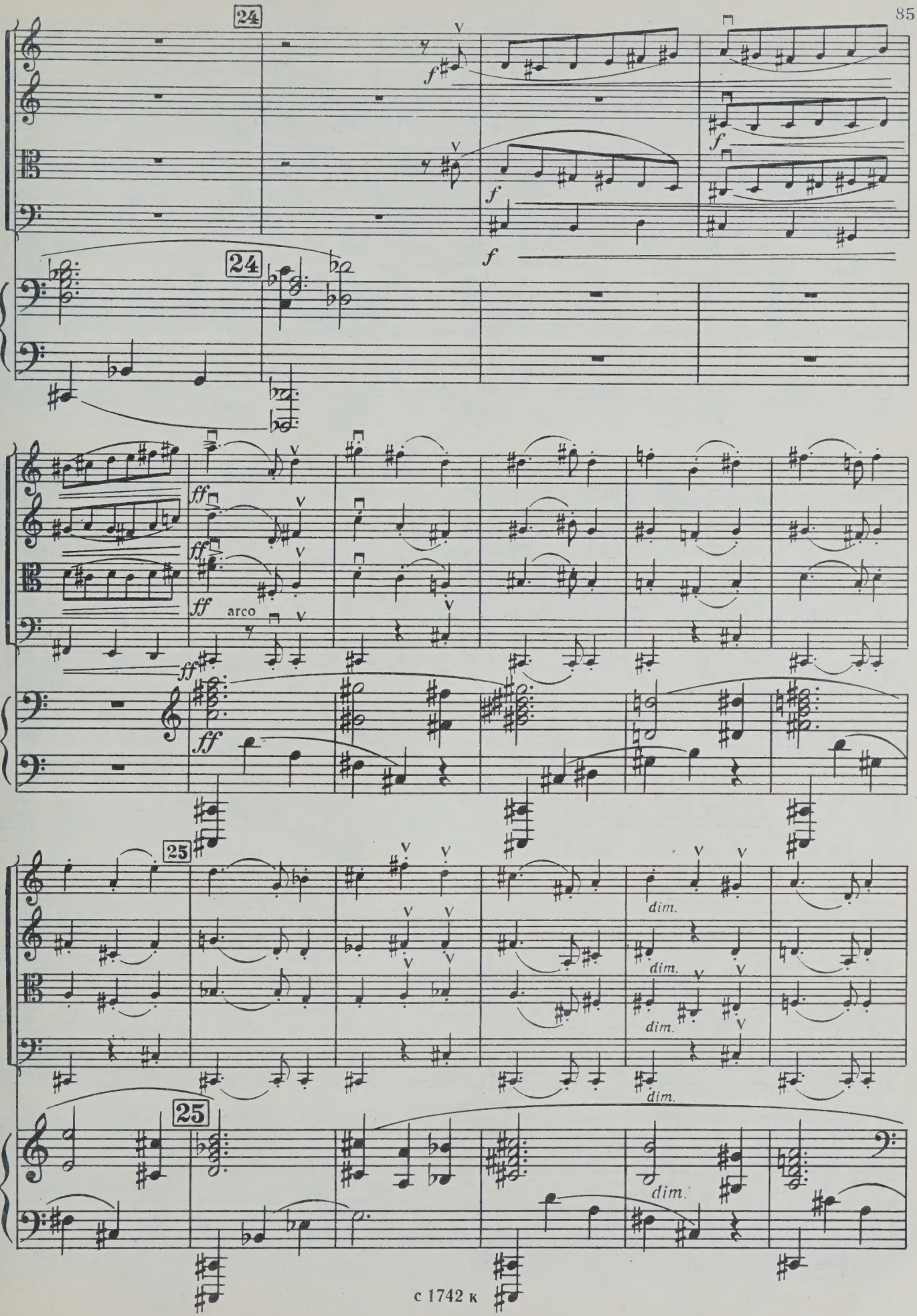

15
mf arco
mf arco
mf
f
pizz.
pizz.
15
mp
arco
arco
16
ff
ff
f
arco
ff
ff
16
mf
ff

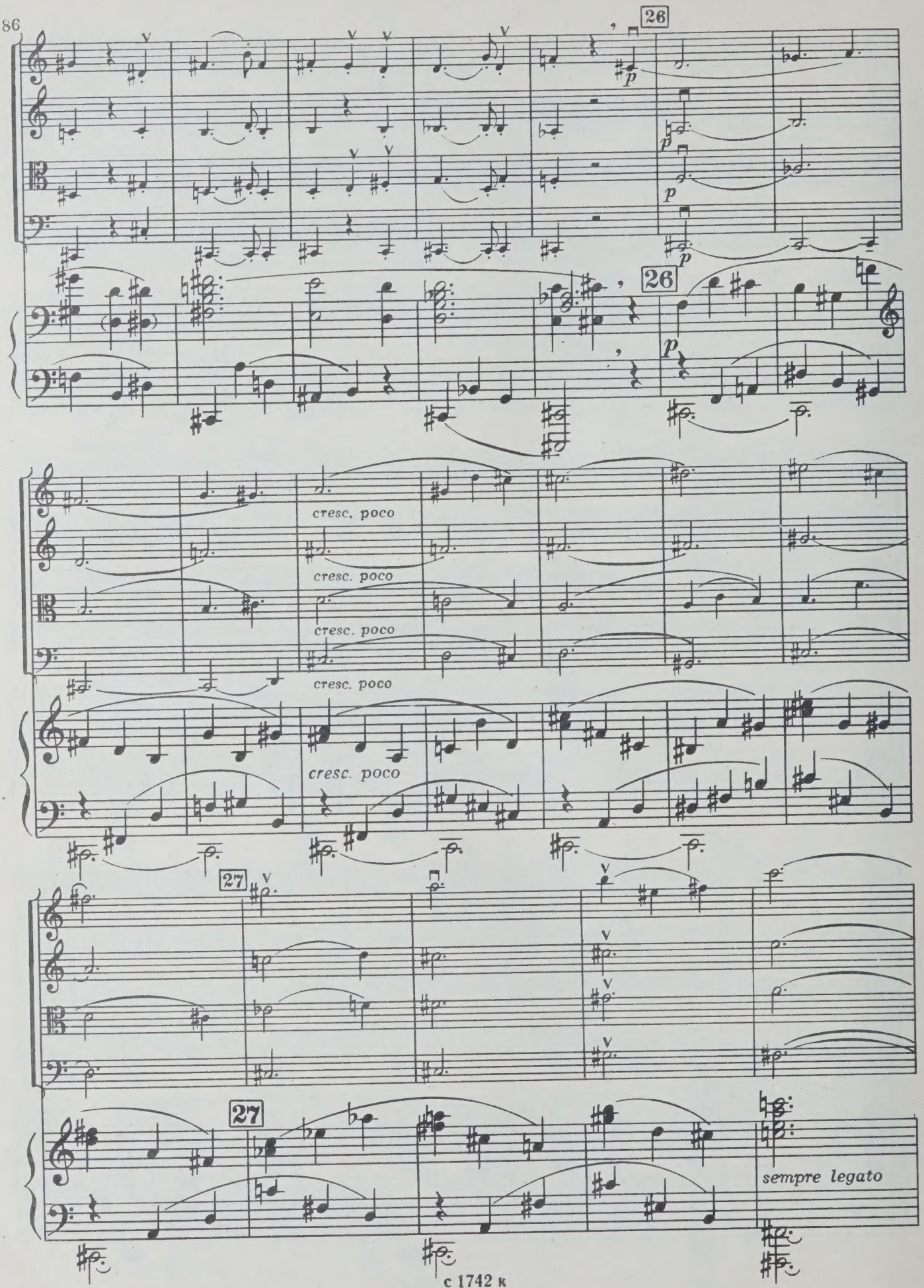

17
17
18
18
dim.
dim.
dim.
dim.
dim.
p
p
p
p
pp
pp
pp
pp
pp
8

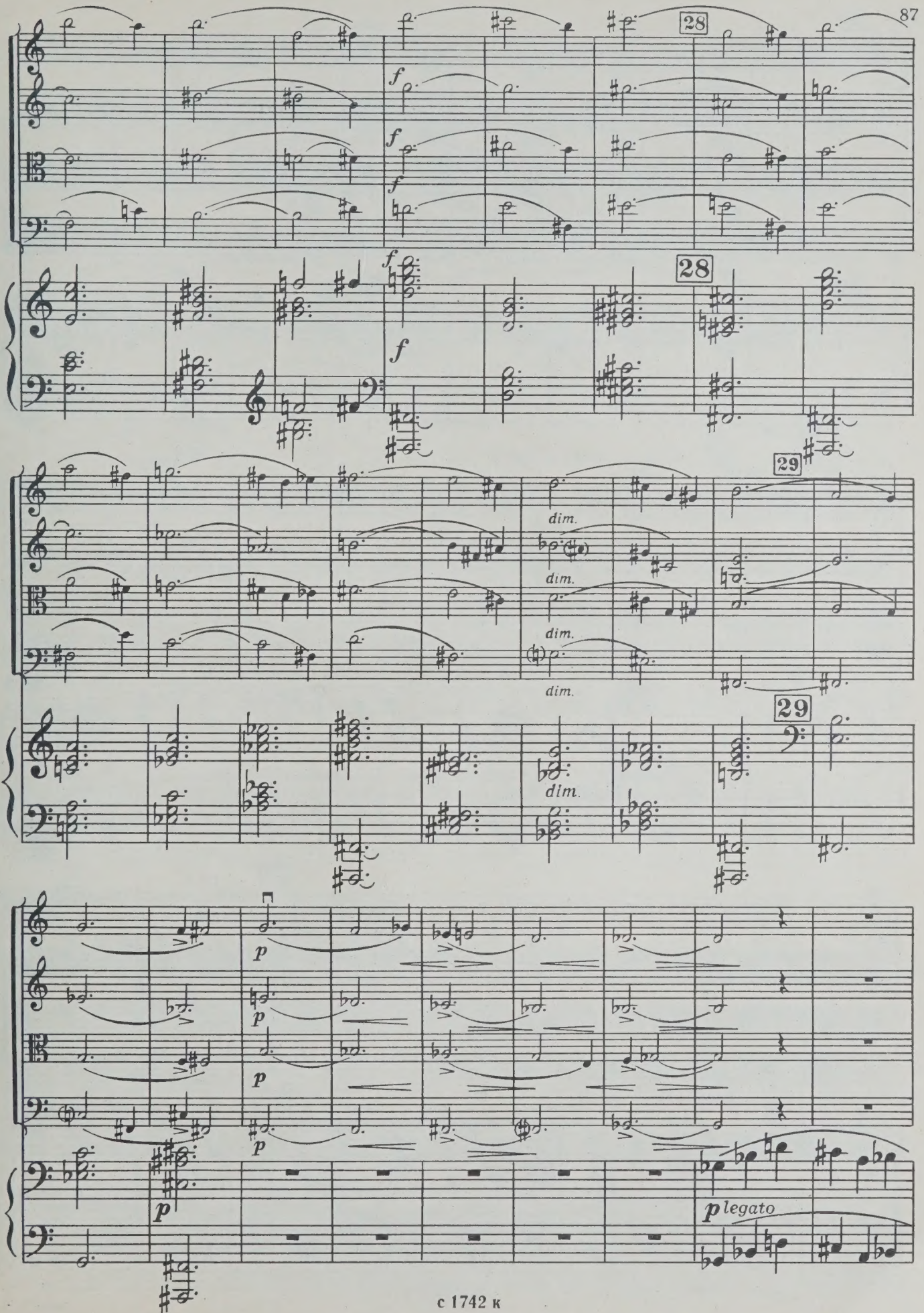

19
mp dolce
mp dolce
mp dolce
mp dolce
19
V
pizz.
pizz.
pizz.
p

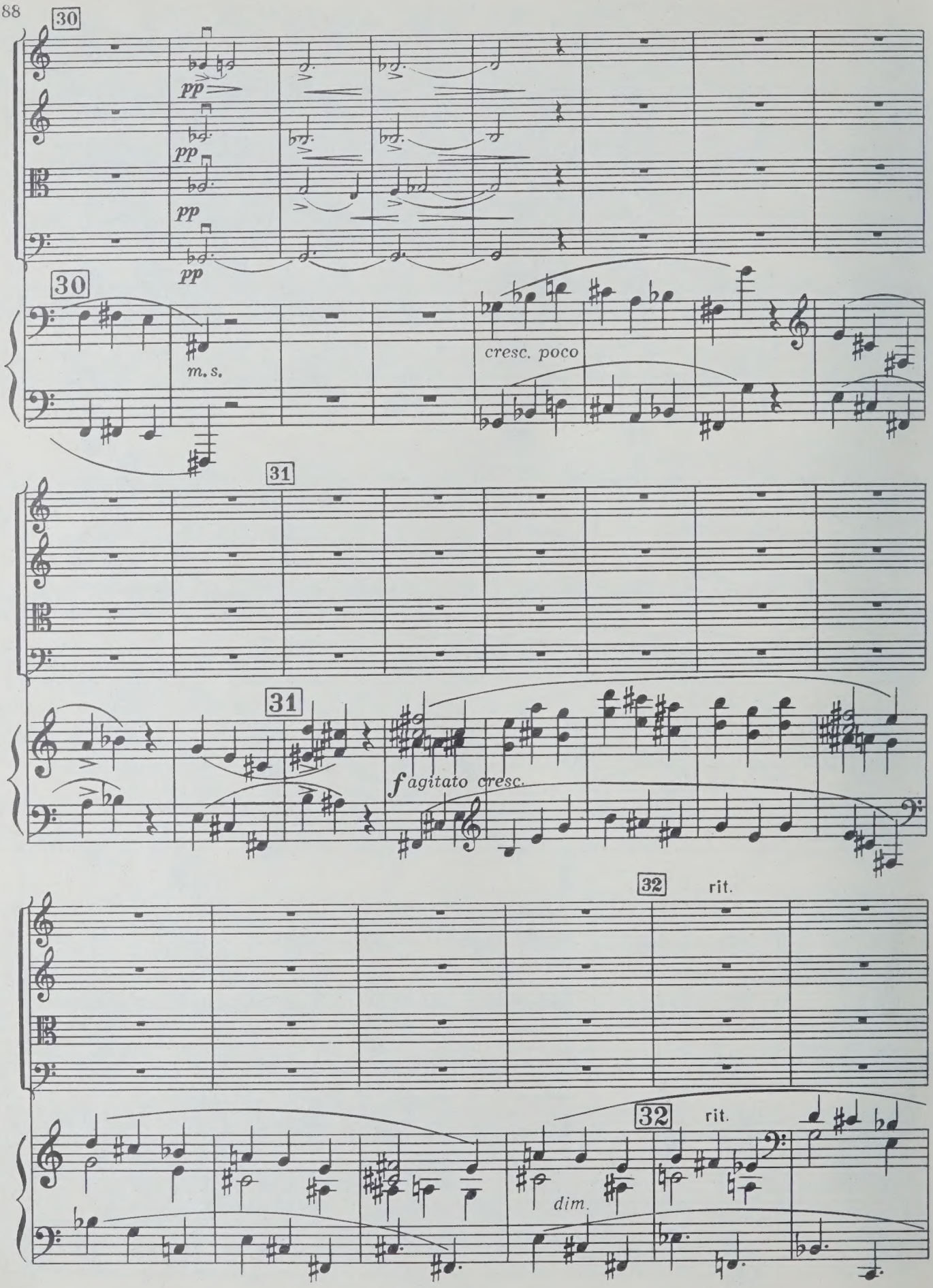

20
arco
mf dolce
arco
mf dolce
arco
mf dolce
mf dolce
20
8
mp
21
p
p
p
21
f
f
f
f
8
f

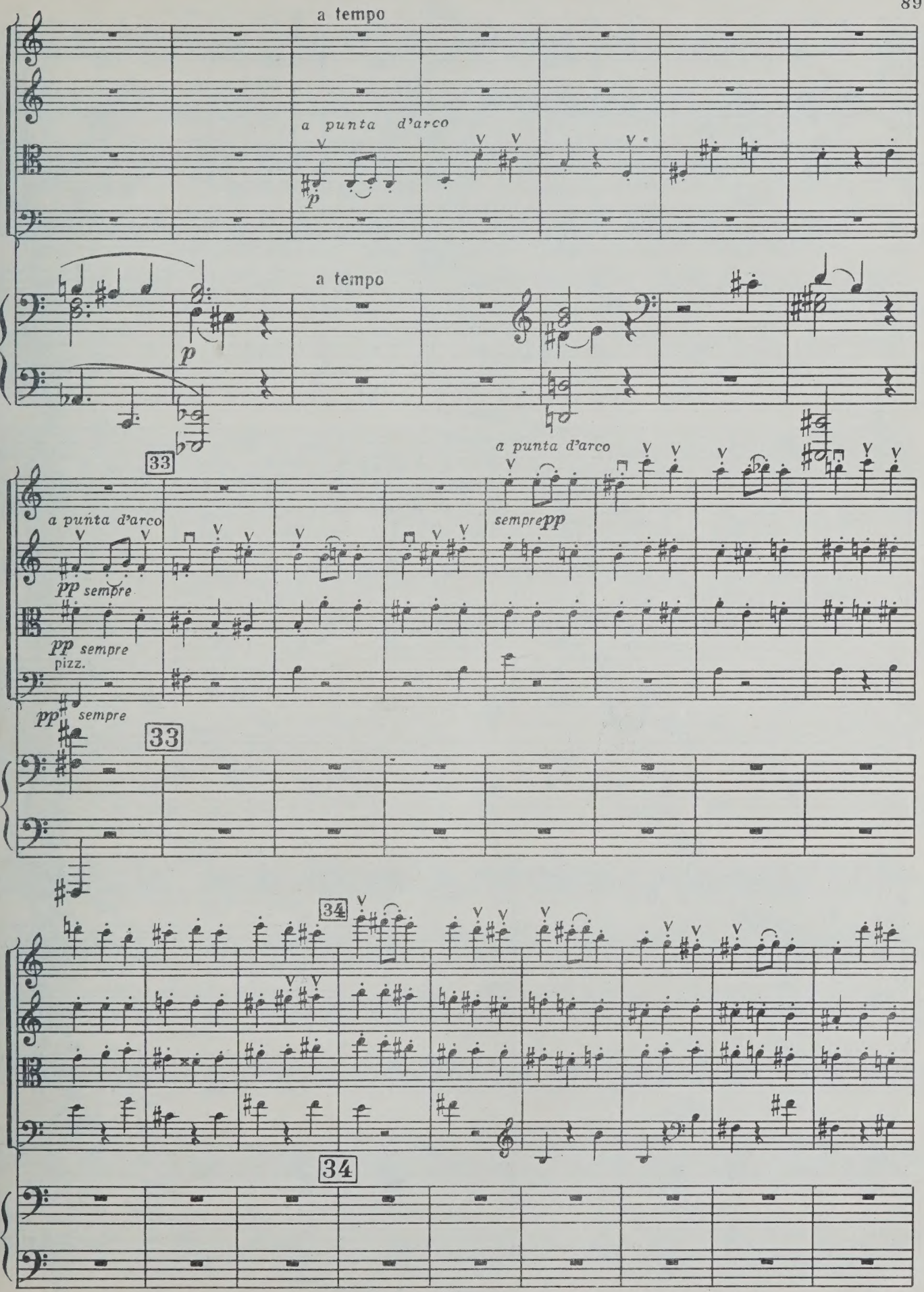

22
f cresc.
f cresc.
pizz.
f cresc.
8
22
f cresc.
f
ff appassionato
23
23

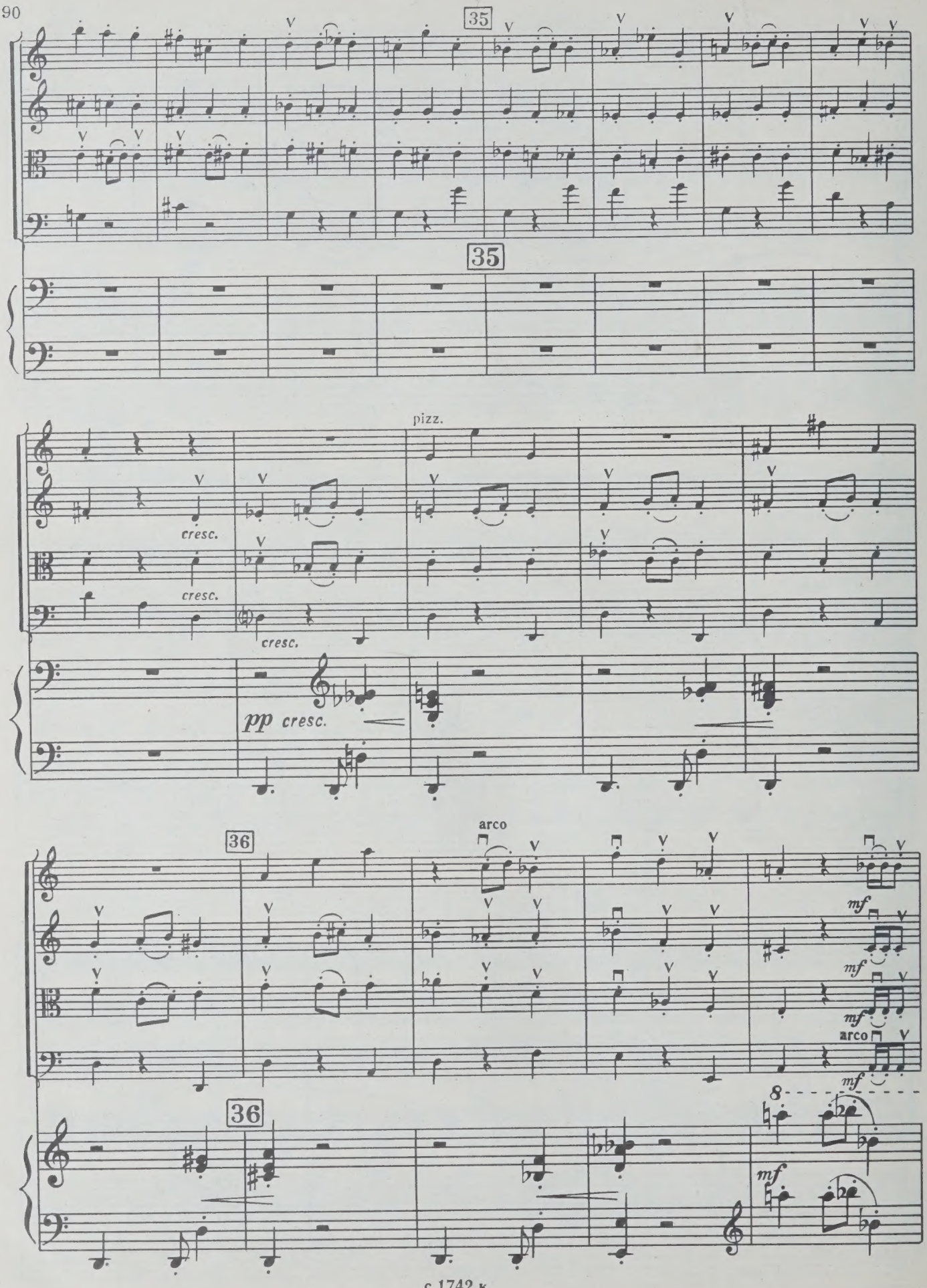

24
f
f
f
24
ff
ff
ff arco
ff
25
dim.
dim.
dim.
25
dim.

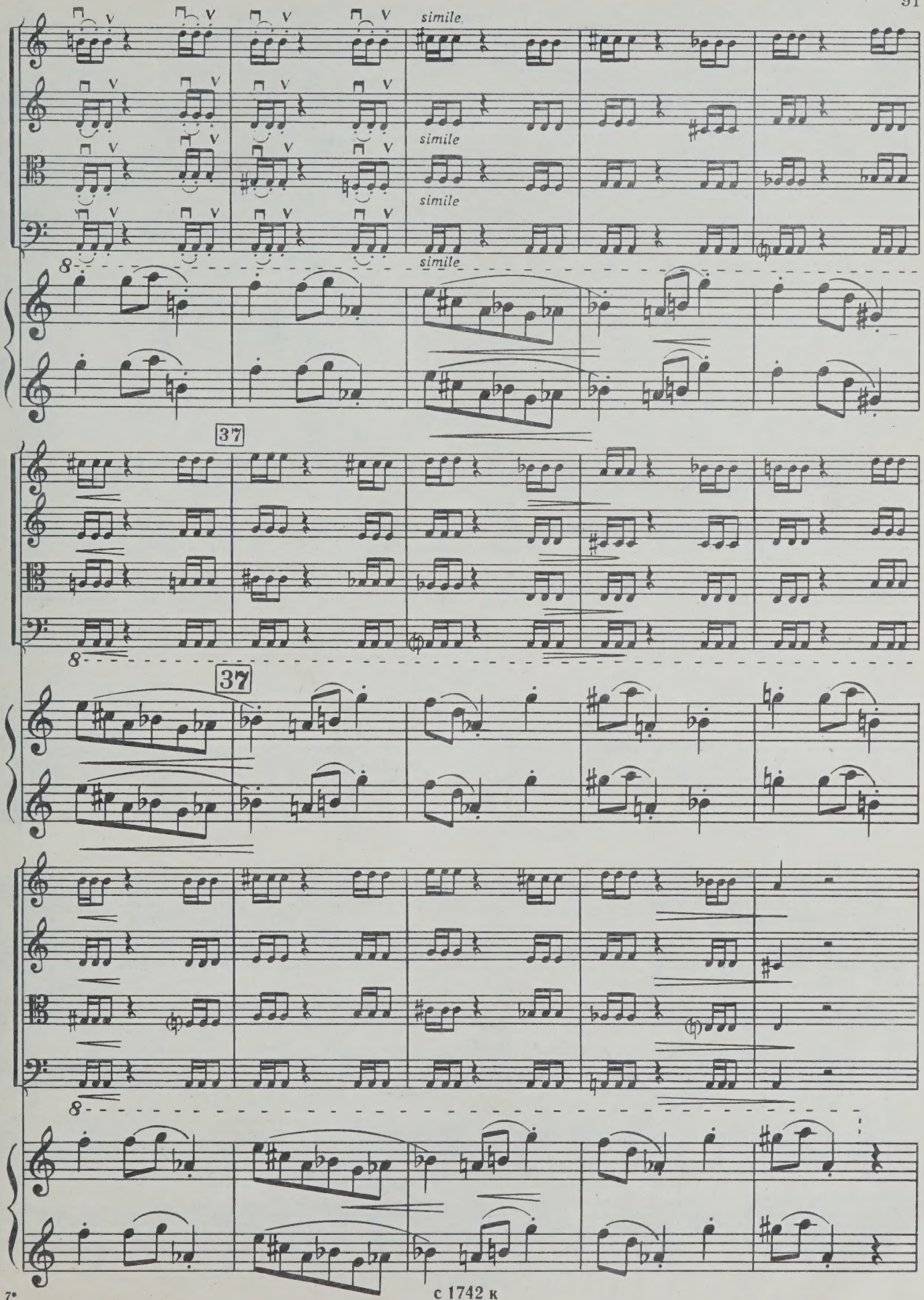

26
p
p
p
p
26
p
cresc. poco
cresc. poco
cresc. poco
cresc. poco
cresc. poco
27
27
sempre legato

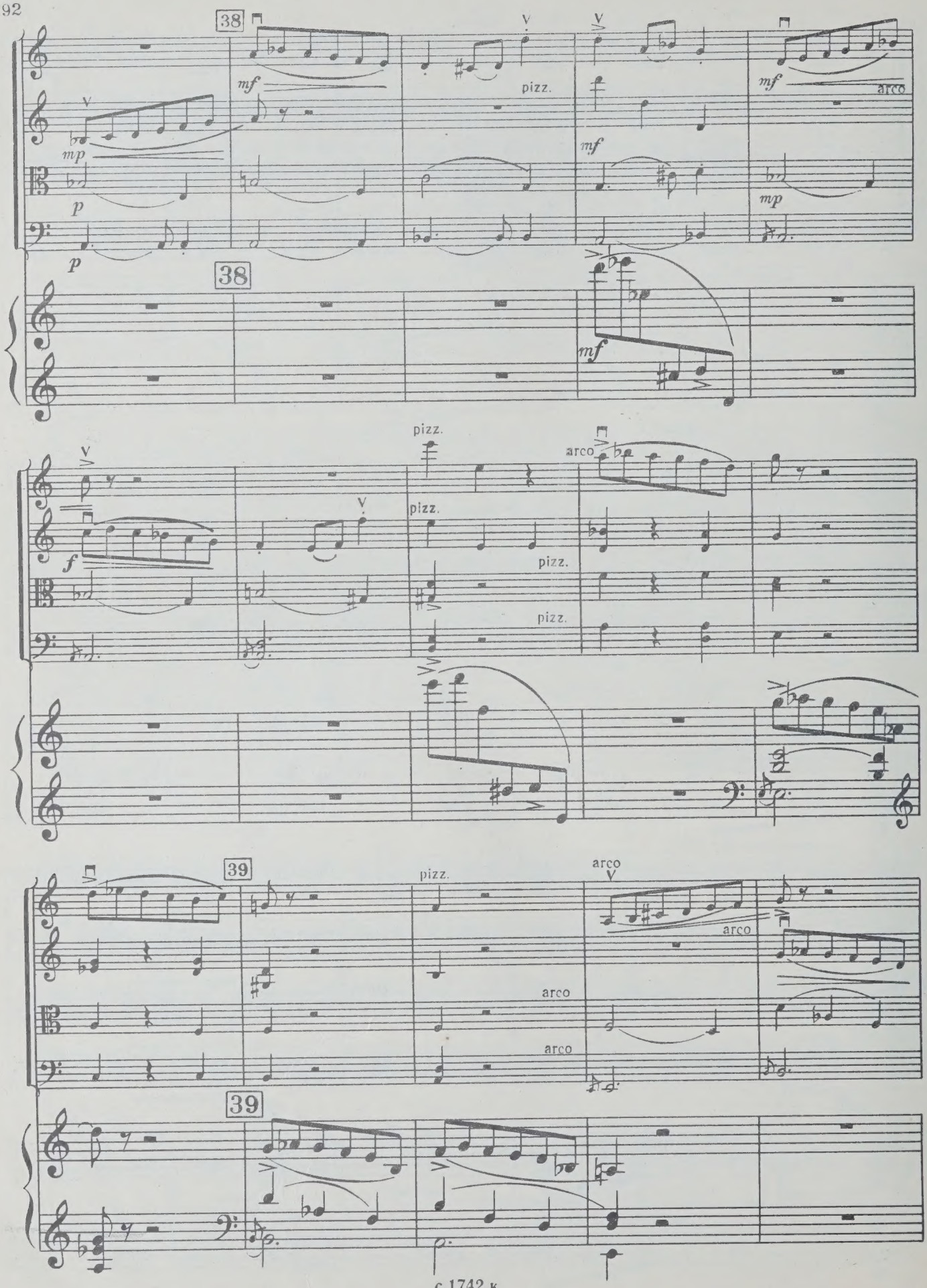

28
f
f
f
28
f
dim.
dim.
dim.
dim.
29
29
dim.
p
p
p
p
p legato

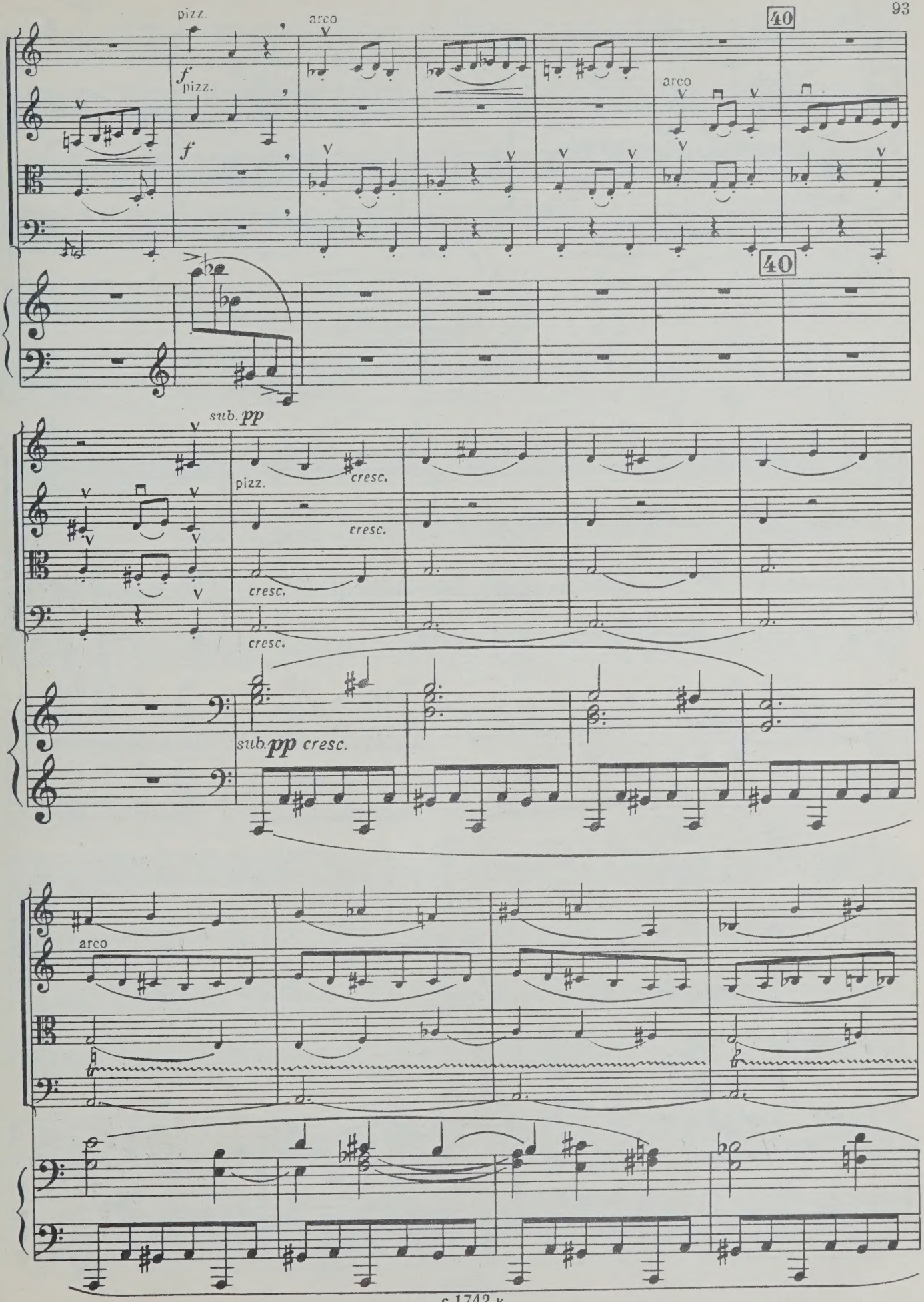

30
pp
pp
pp
pp
30
m. s.
cresc. poco
31
31
f agitato cresc.
32
rit.
32
rit.
dim.

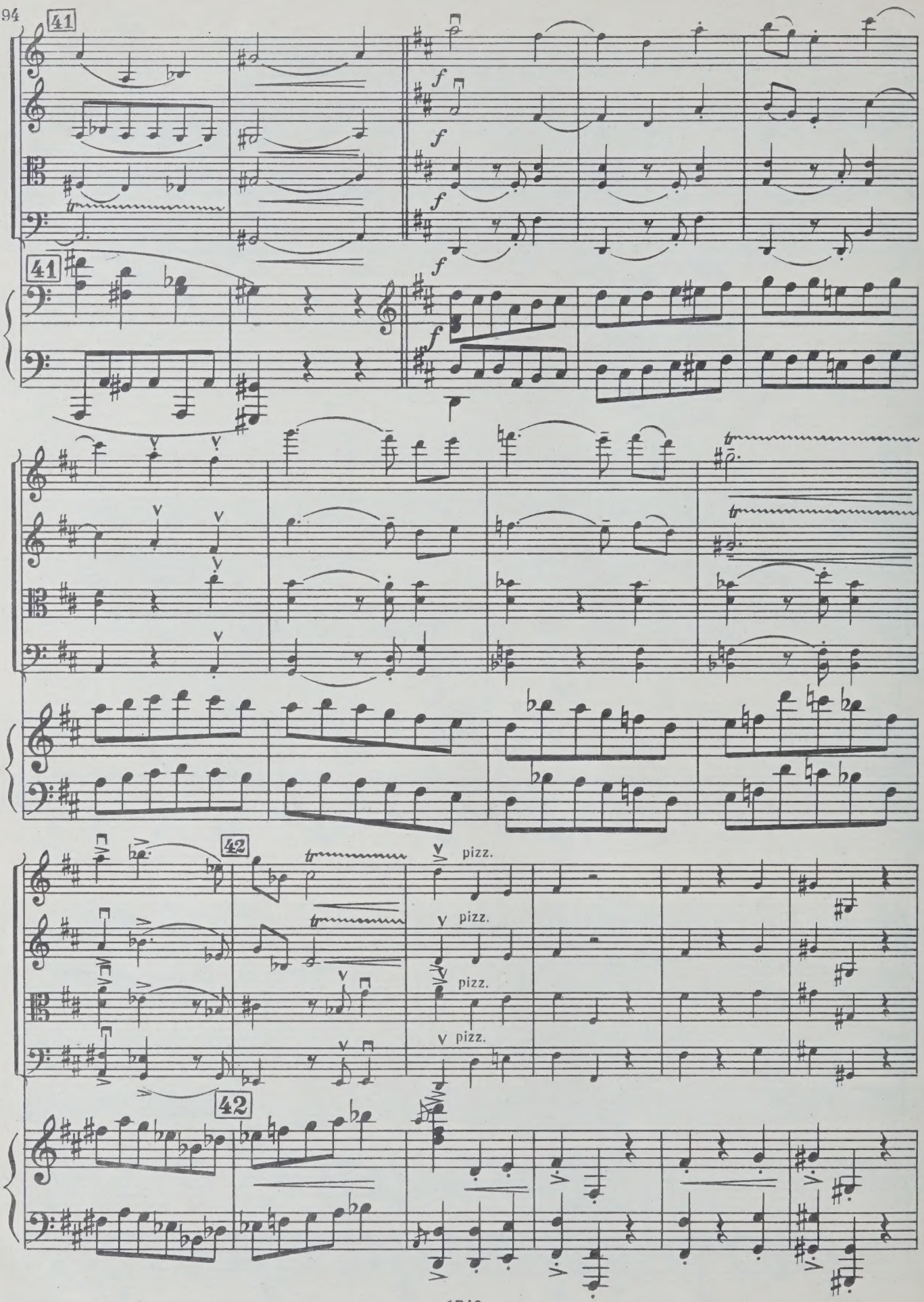

a tempo
a punta d'arco
p
a tempo
p
33
a punta d'arco
pp sempre
a punta d'arco
sempre pp
pp sempre
pizz.
pp sempre
33
34
34

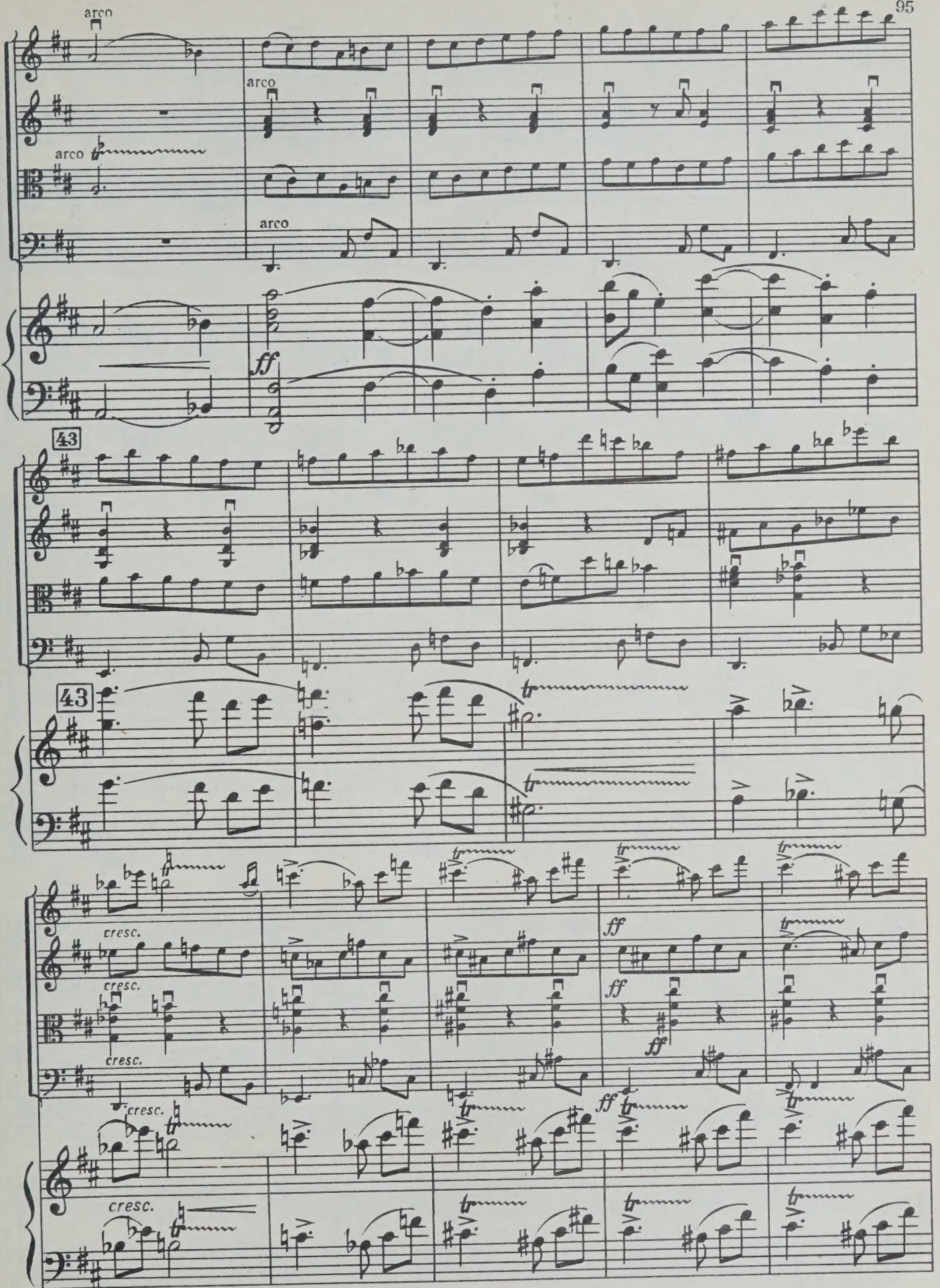

35
35
pizz.
cresc.
cresc.
cresc.
pp cresc.
arco
36
mf
mf
mf
arco
mf
36
8
mf

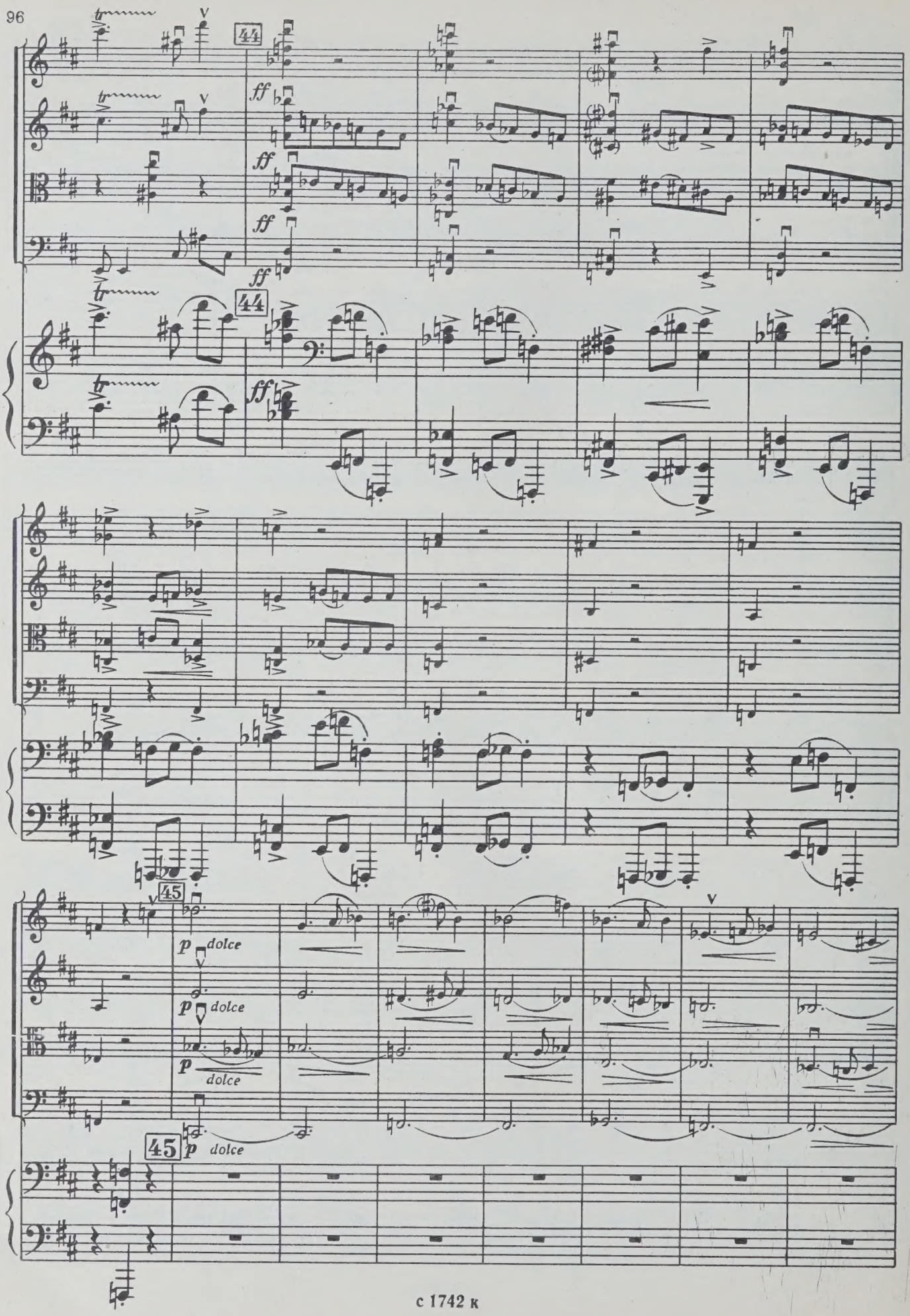

simile
simile
simile
simile
8
37
37
8

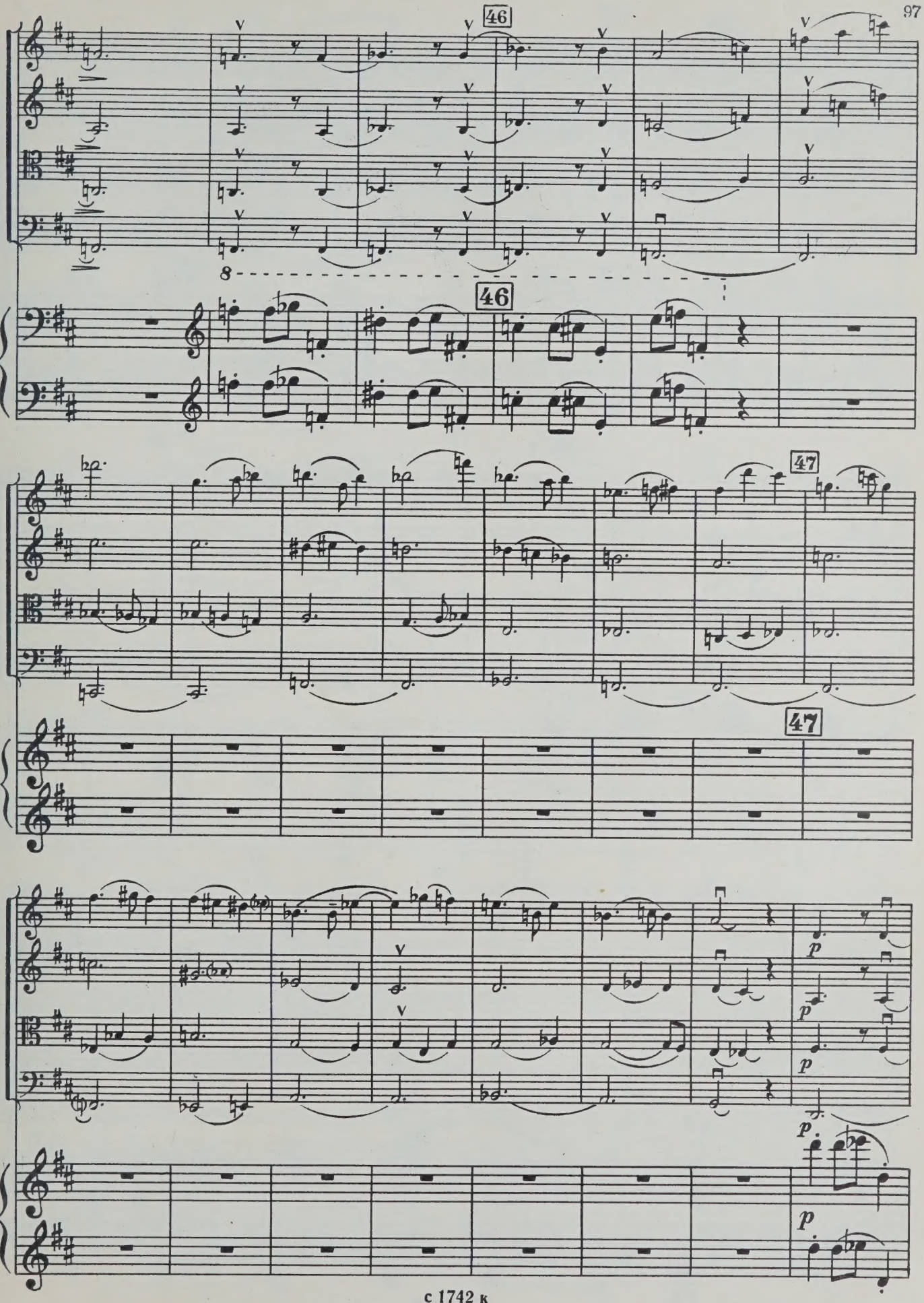

38
mf
pizz.
mf
arco
mp
p
38
mf
pizz.
arco
f
pizz.
pizz.
pizz.
39
pizz.
arco
arco
arco
39

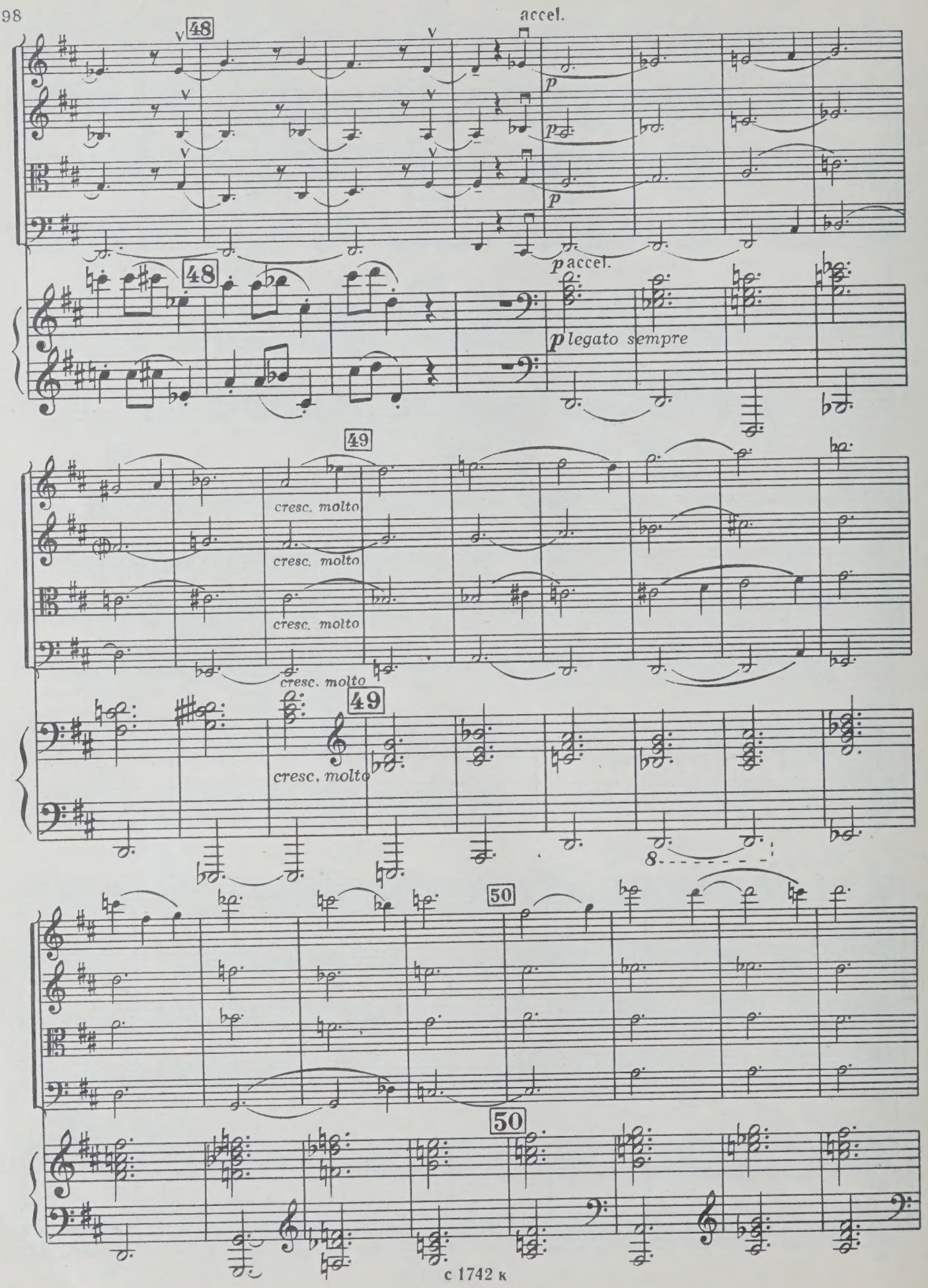

pizz.
arco
40
f
pizz.
arco
40
sub. pp
pizz.
cresc.
cresc.
cresc.
cresc.
sub. pp cresc.
arco

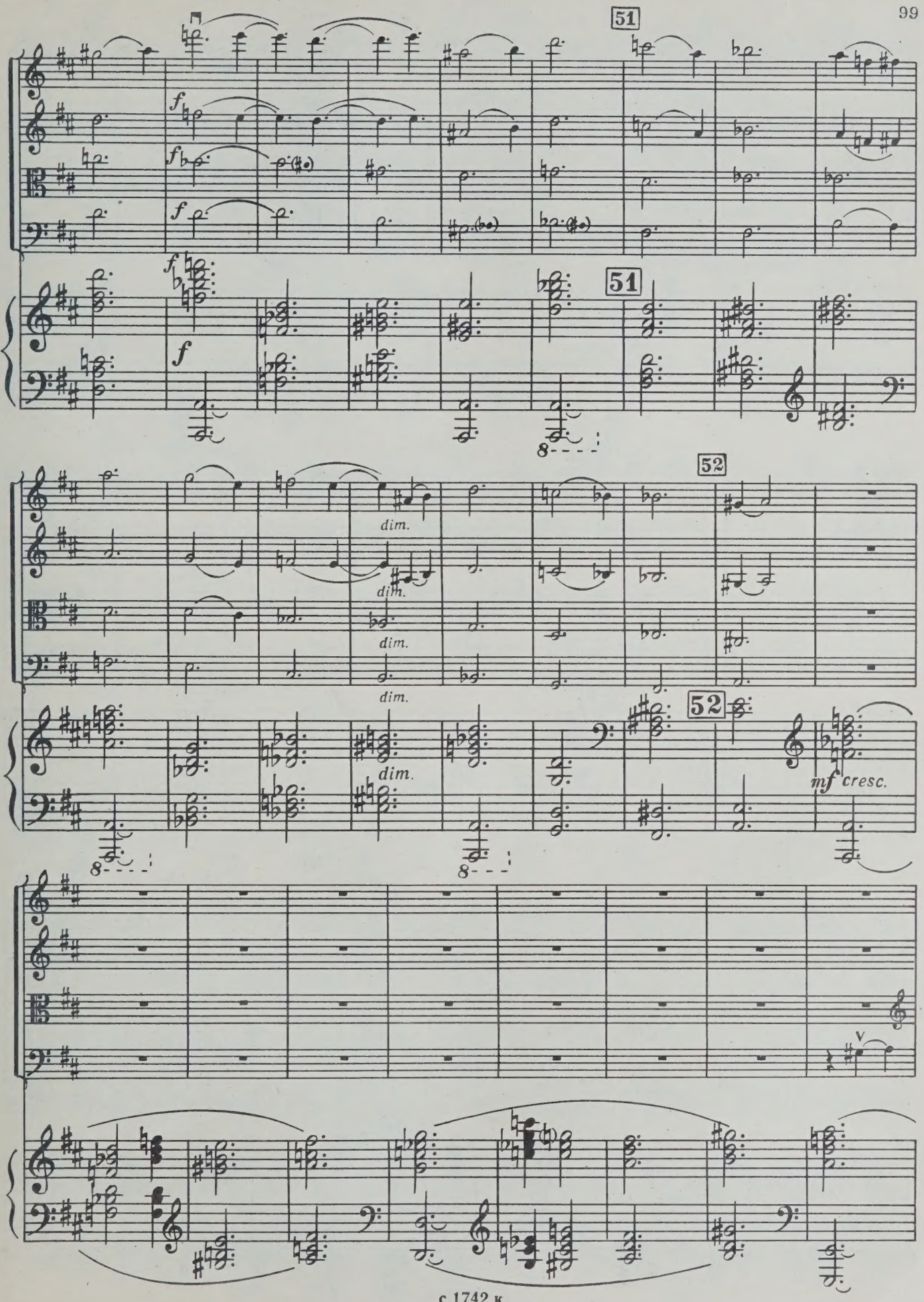

41
f
41
42
pizz.
pizz.
pizz.
pizz.
42

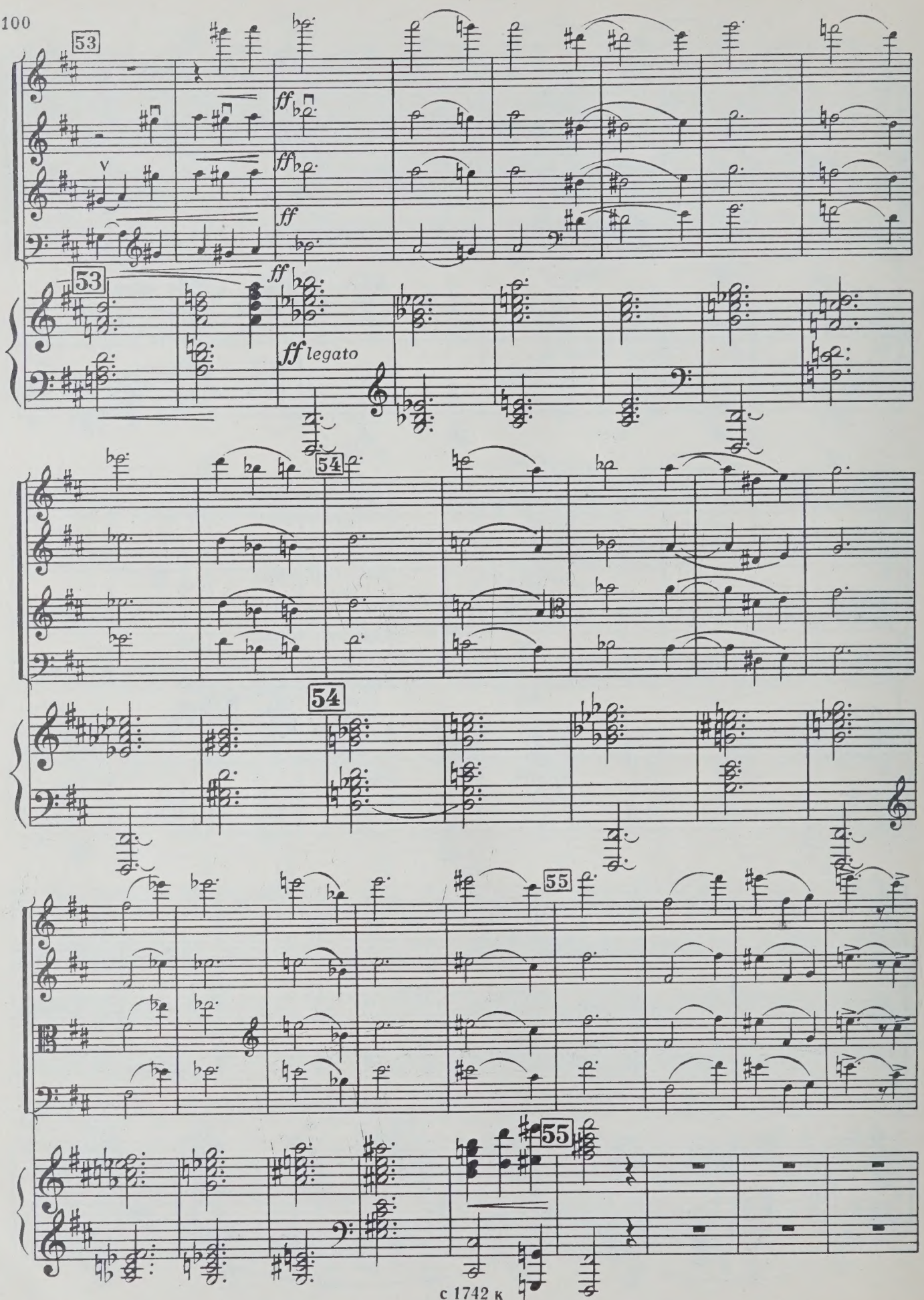

arco
arco
arco
arco
ff
43
43
cresc.
cresc.
cresc.
cresc.
cresc.
ff
ff
ff
ff

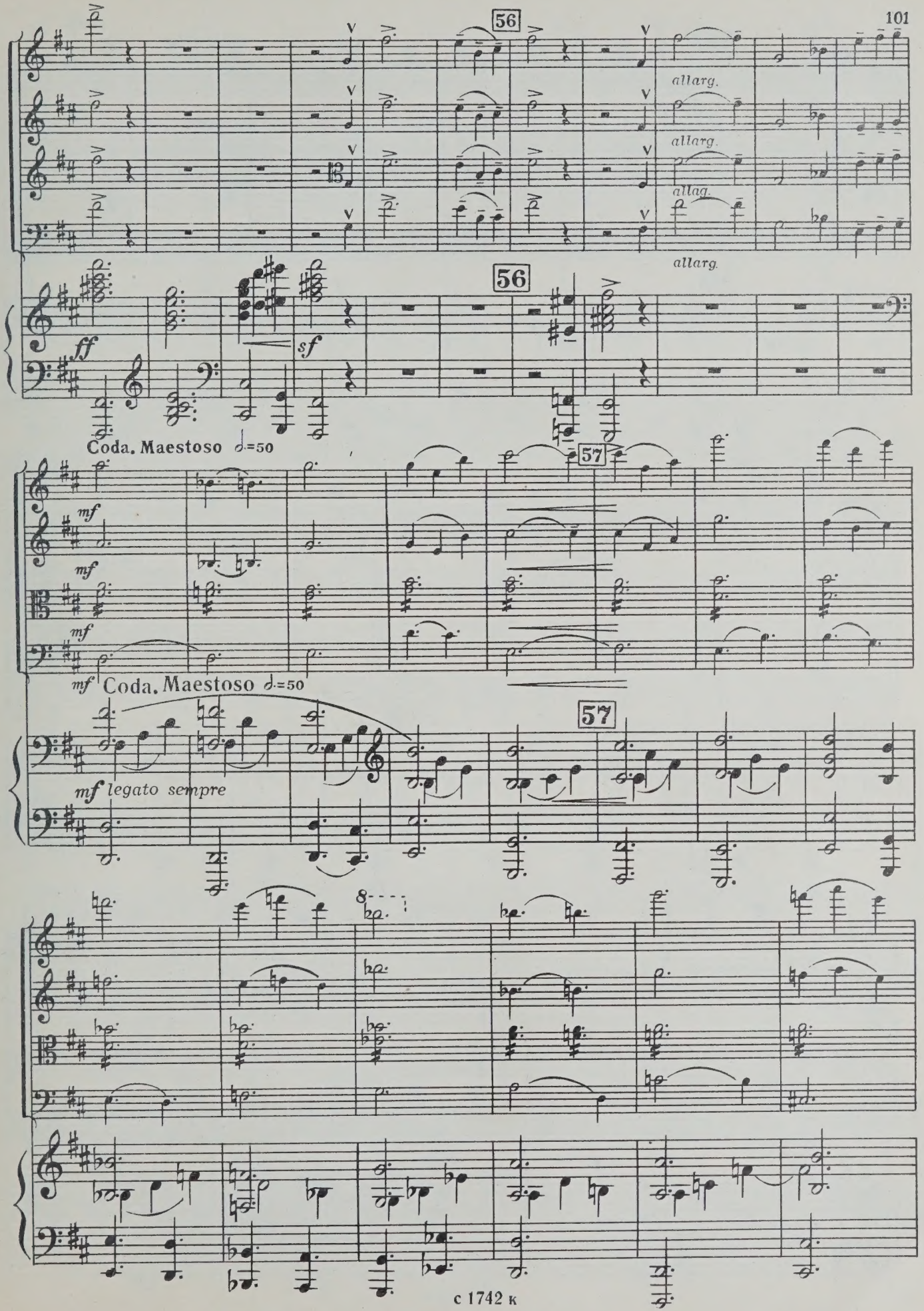

44
ff
44
ff
45
p dolce
45
p dolce

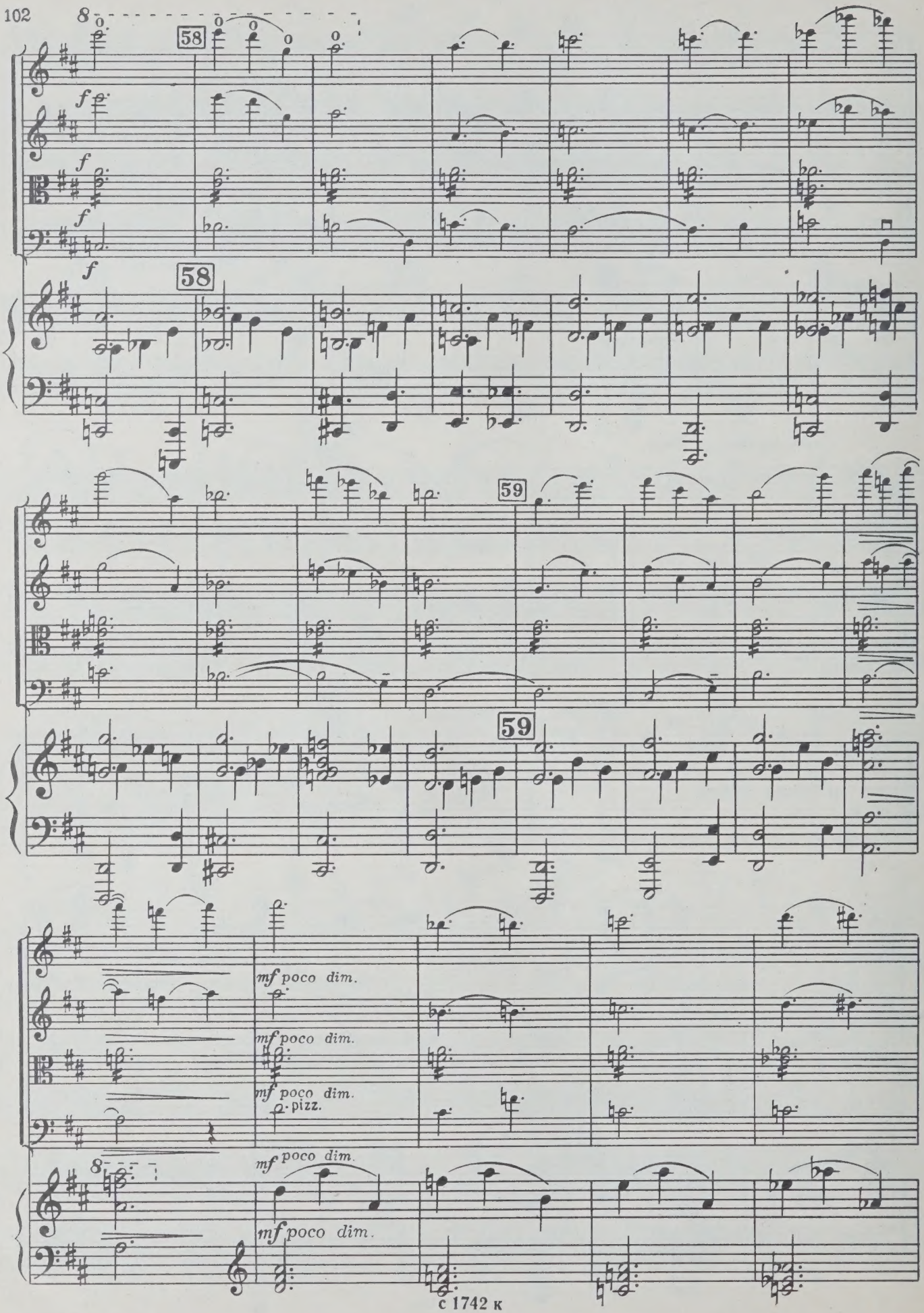

46
46
47
47
p
p
p
p

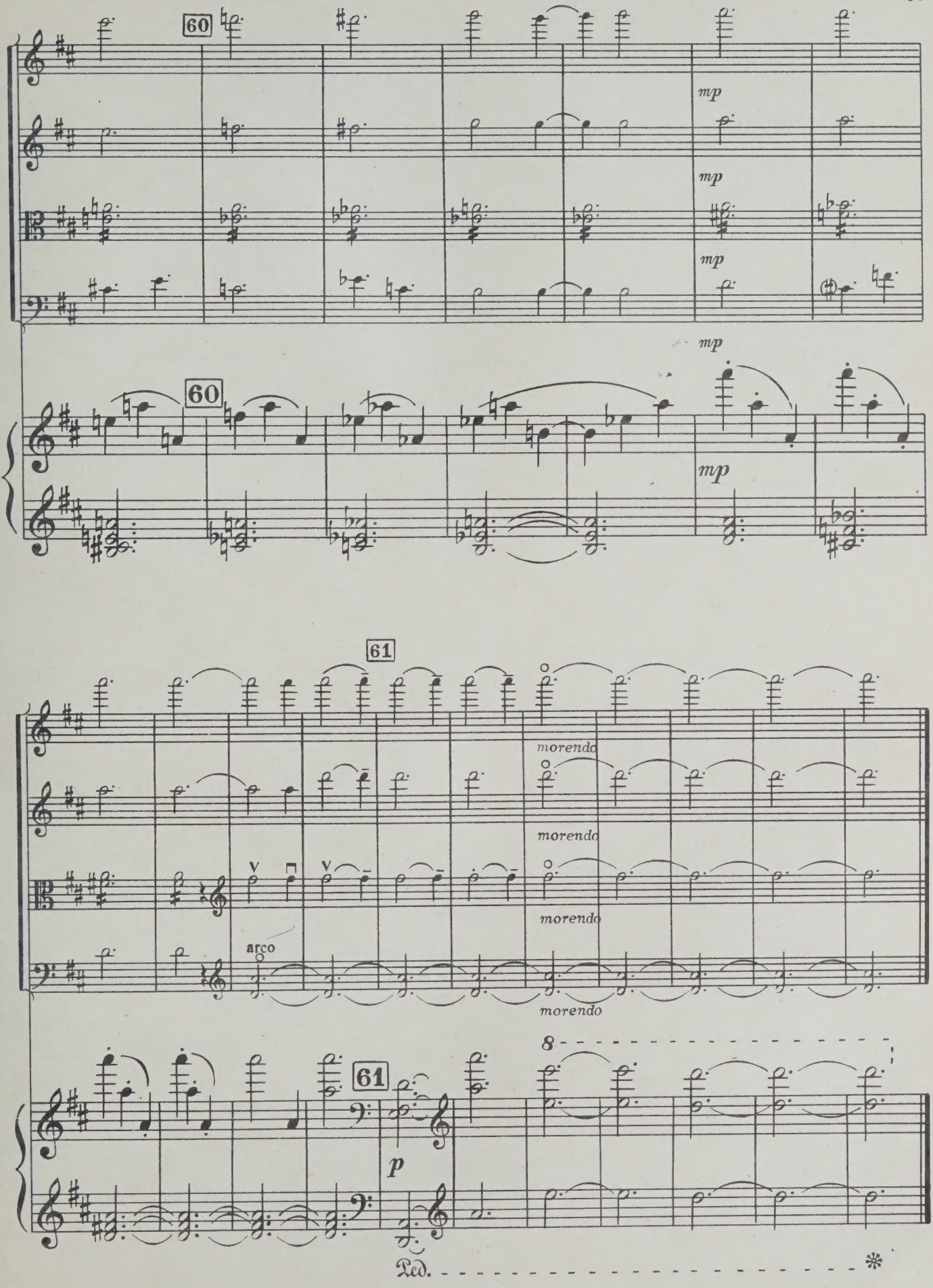

accel.
48
p
p
p accel.
48
p legato sempre
49
cresc. molto
cresc. molto
cresc. molto
cresc. molto
49
cresc. molto
8
50
50


51
f
51
52
dim.
52
mf cresc.


53
ff
ff
ff
53
ff legato
54
54
55
55


56
allarg.
allarg.
allag.
allarg.
56
ff
sf
Coda. Maestoso ♩=50
57
mf
mf
mf
mf Coda. Maestoso ♩=50
57
mf legato sempre
8


58
f
58
59
59
mf poco dim.
mf poco dim.
mf poco dim.
pizz.
mf poco dim.
mf poco dim.


60
mp
mp
mp
60
mp
61
morendo
morendo
morendo
morendo
arco
61
p
8
Ped.
*

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Violino I

M
512
G64
Op.20

Violino I

Николаю Яковлевичу Мясковскому

To Nikolai Myaskovsky

КВИНТЕТ

для фортепиано, двух скрипок, альта и виолончели

QUINTET

for Piano, two Violins, Viola and Violoncello

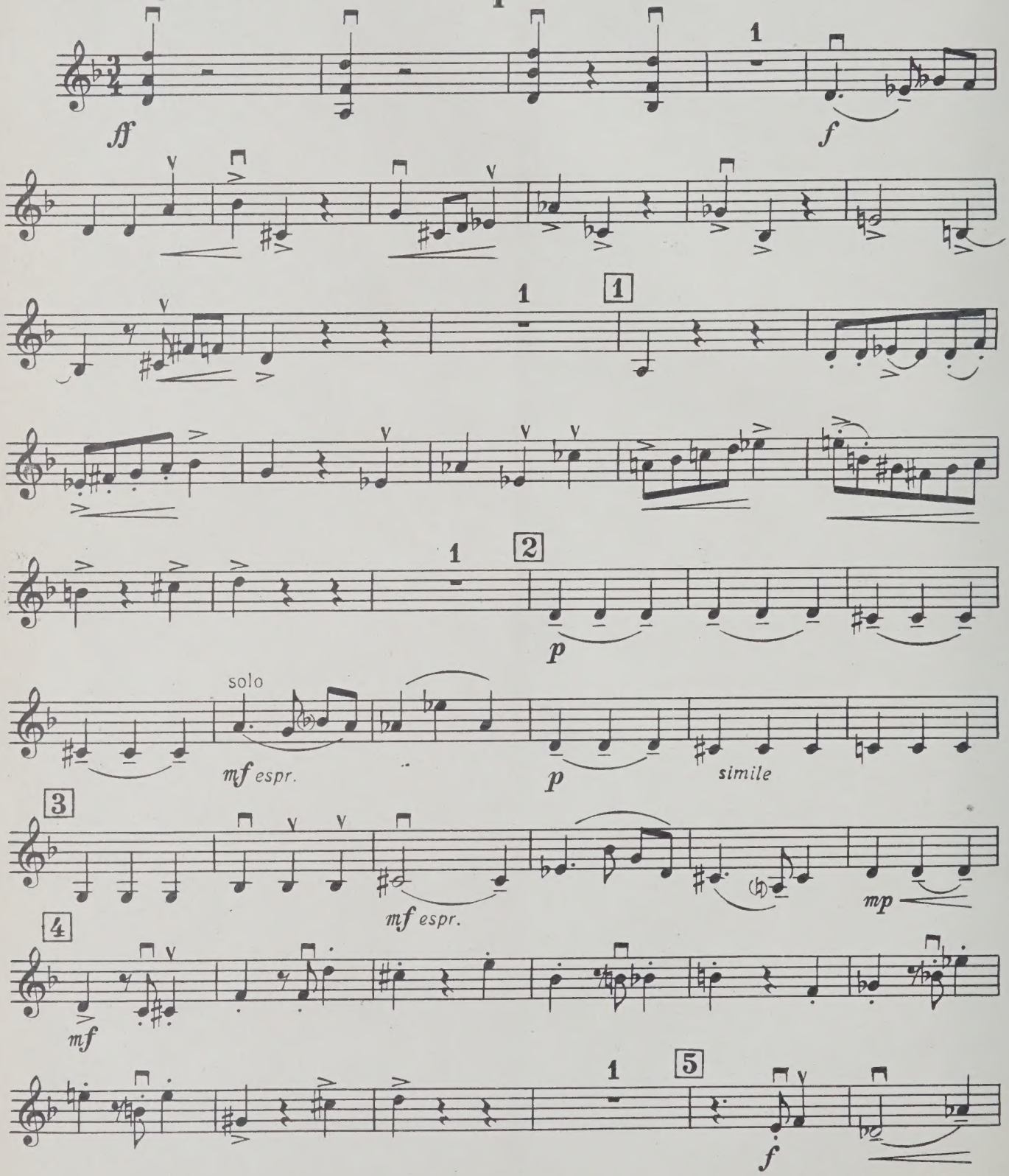
Редакция Р. Давидяна
Edited by R. Davidyan

Op. 20
(1938 г.)

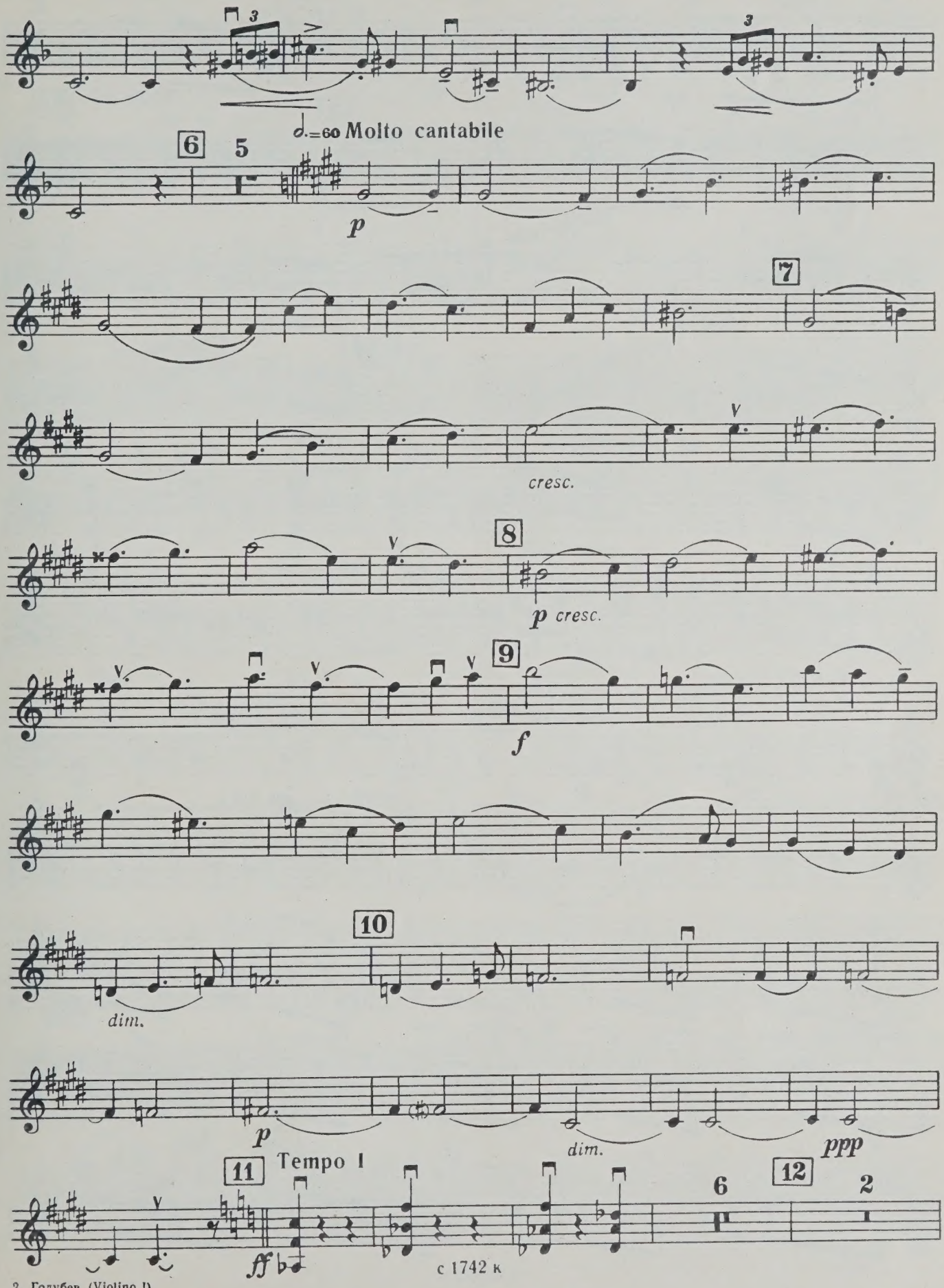
Евгений ГОЛУБЕВ
Eugene GOLUBEV

Allegro $\mathit{d.}$ = 66

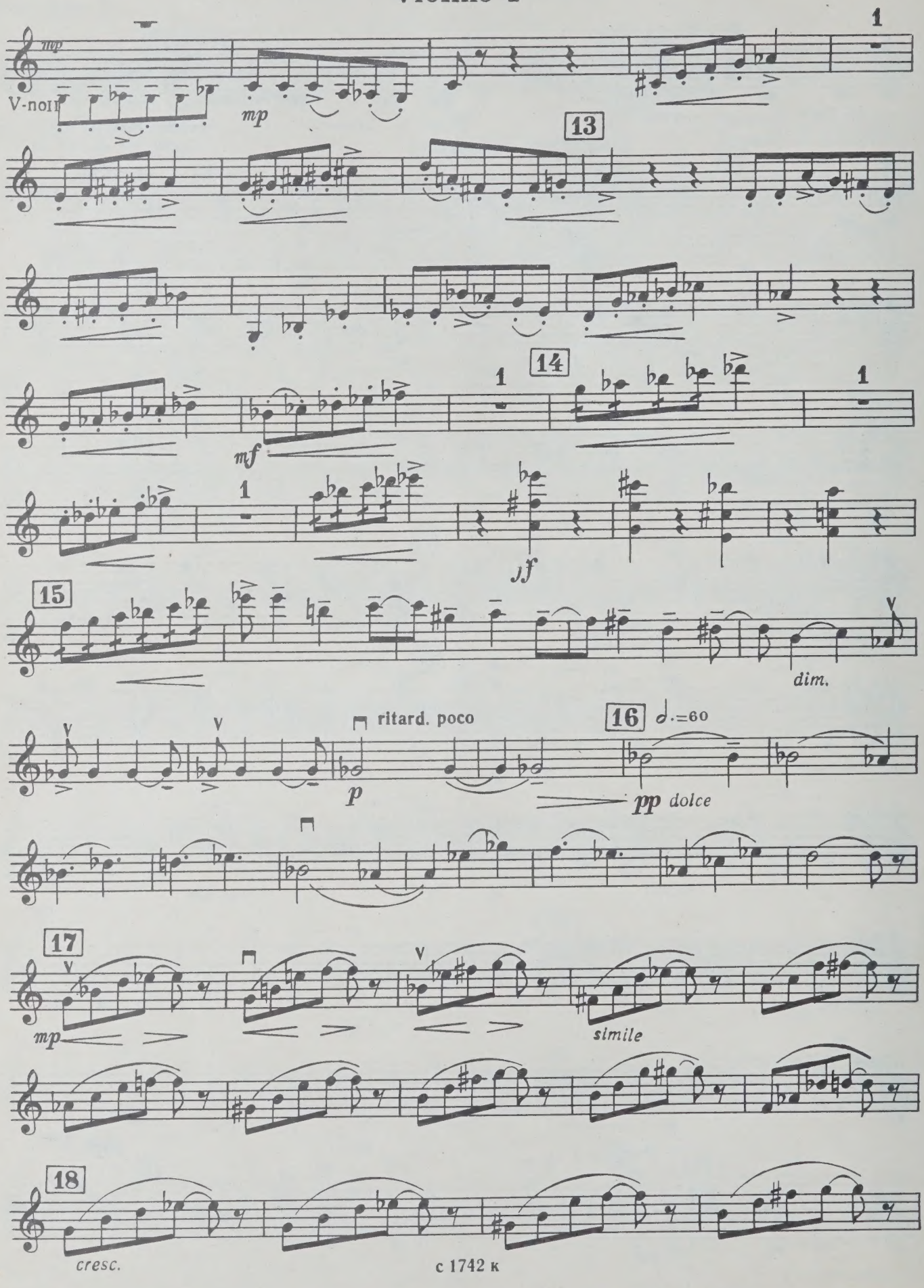
I



Violino I


3
3
♩.=60 Molto cantabile
6
5
p
7
cresc.
8
p cresc.
9
f
10
dim.
p
dim.
ppp
11
Tempo I
ff
6
12
2
с 1742 к

Violino I


mp
V-noII
mp
1
13
14
1
1
mf
1
jf
15
dim.
ritard. poco
p
16
𝅗𝅥.=60
pp dolce
17
mp
simile
18
cresc.

Violino I

allarg.

ff

19 Risoluto

f

1

20

f

21 Tempo I

f

p

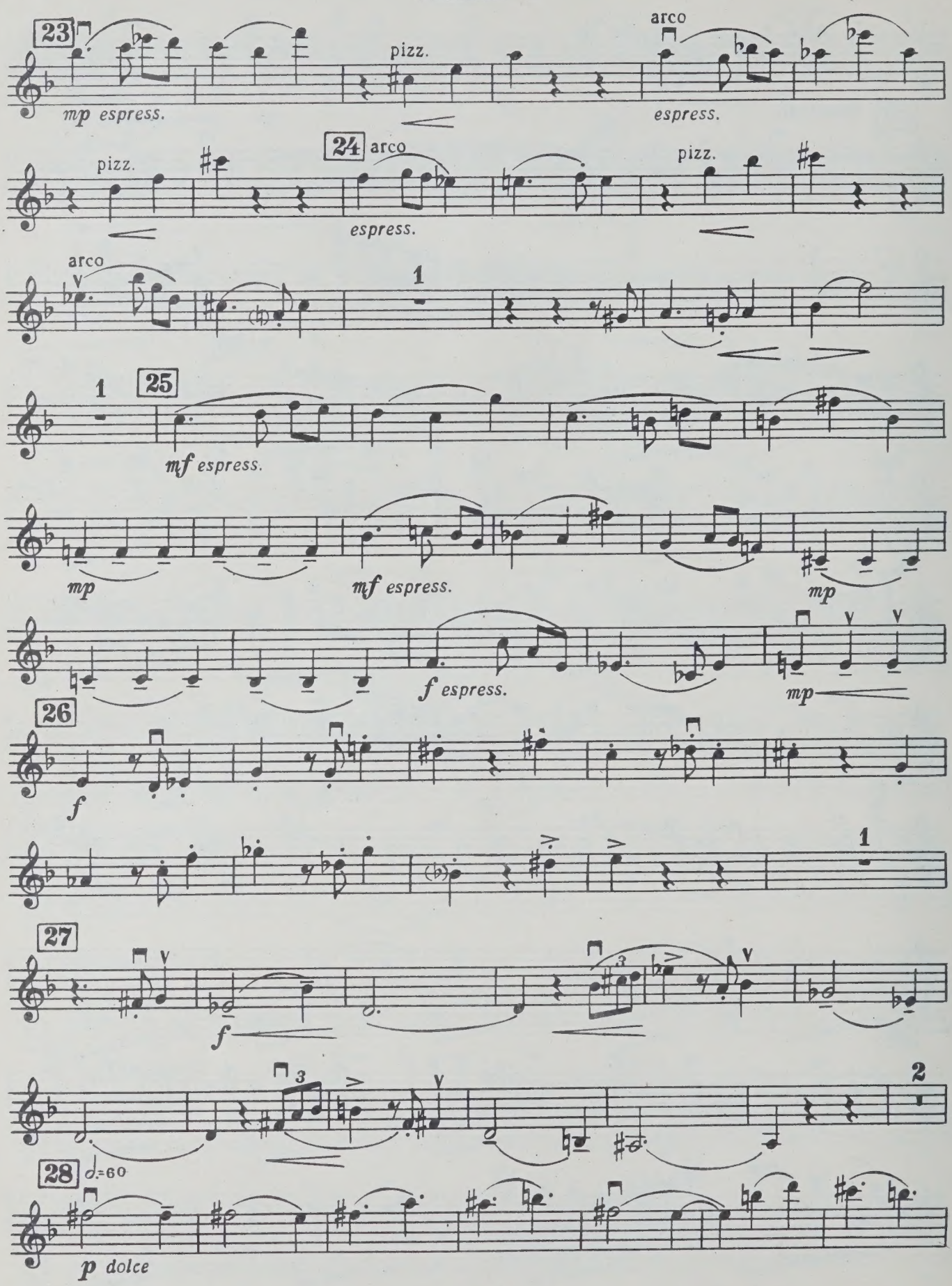
cresc.

22

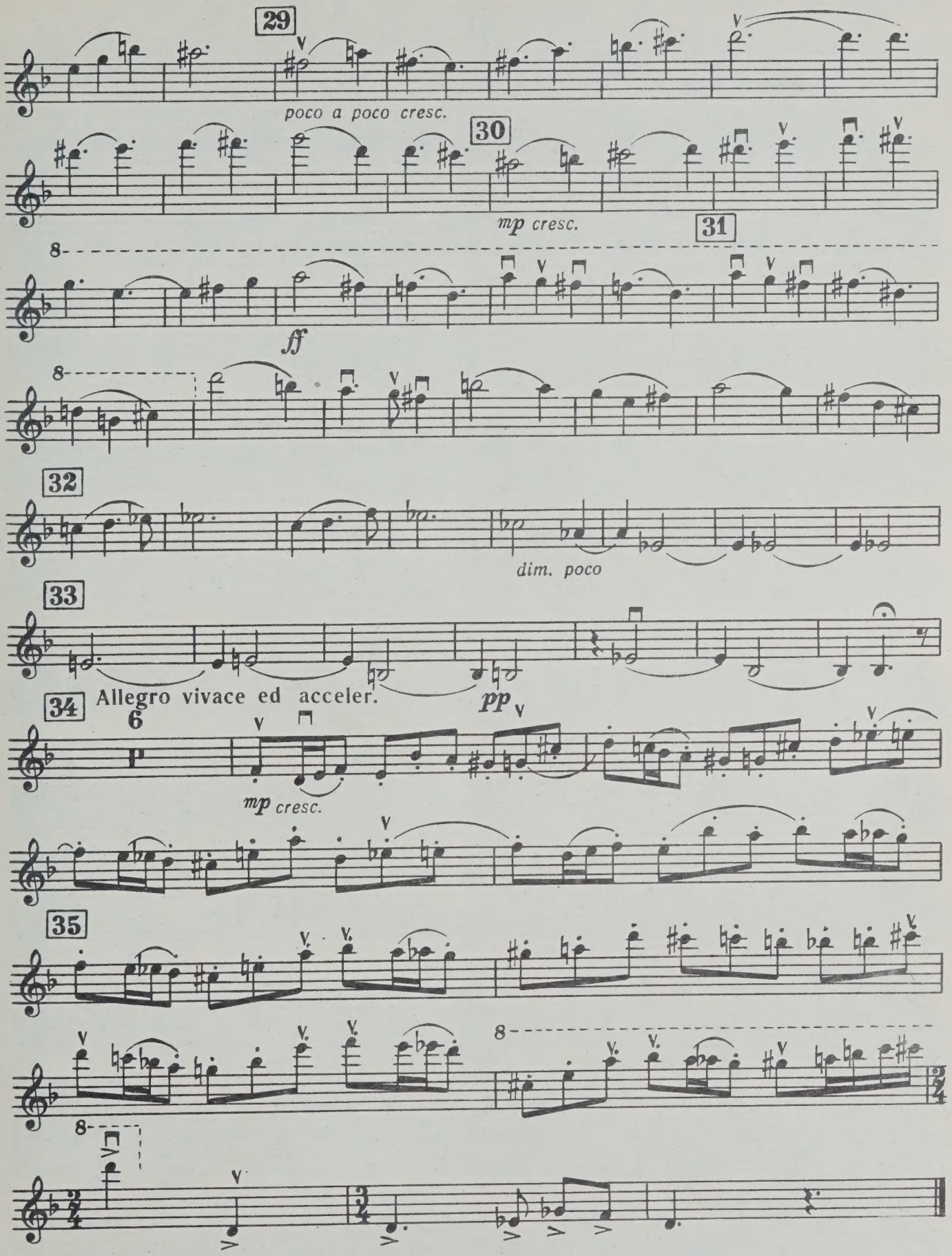
1

с 1742 к

Violino I

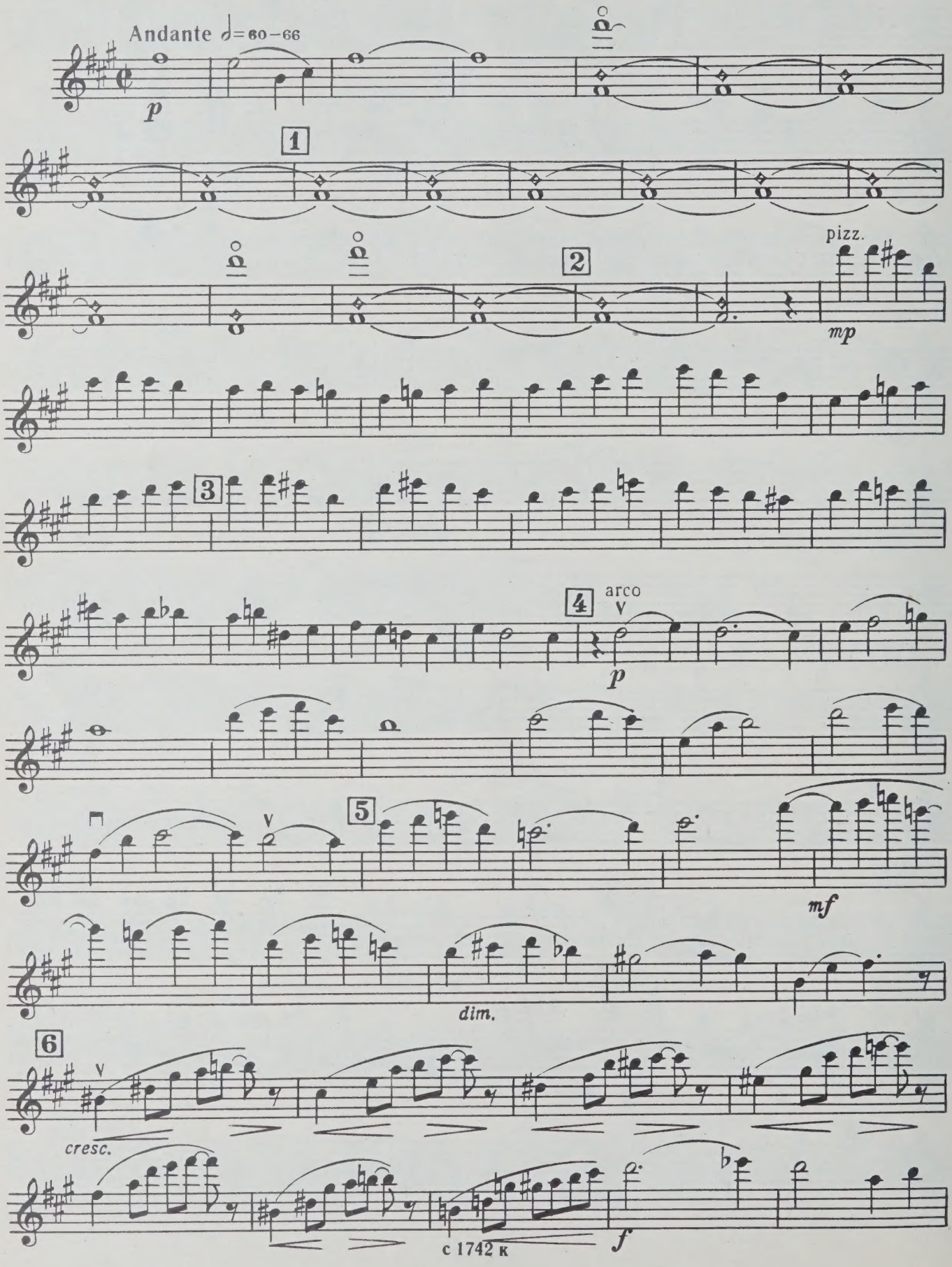

23
mp espress.
pizz.
arco
espress.
24
arco
espress.
pizz.
pizz.
arco
1
1
25
mf espress.
mp
mf espress.
mp
f espress.
mp
26
f
1
27
f
3
2
28
♩.=60
p dolce

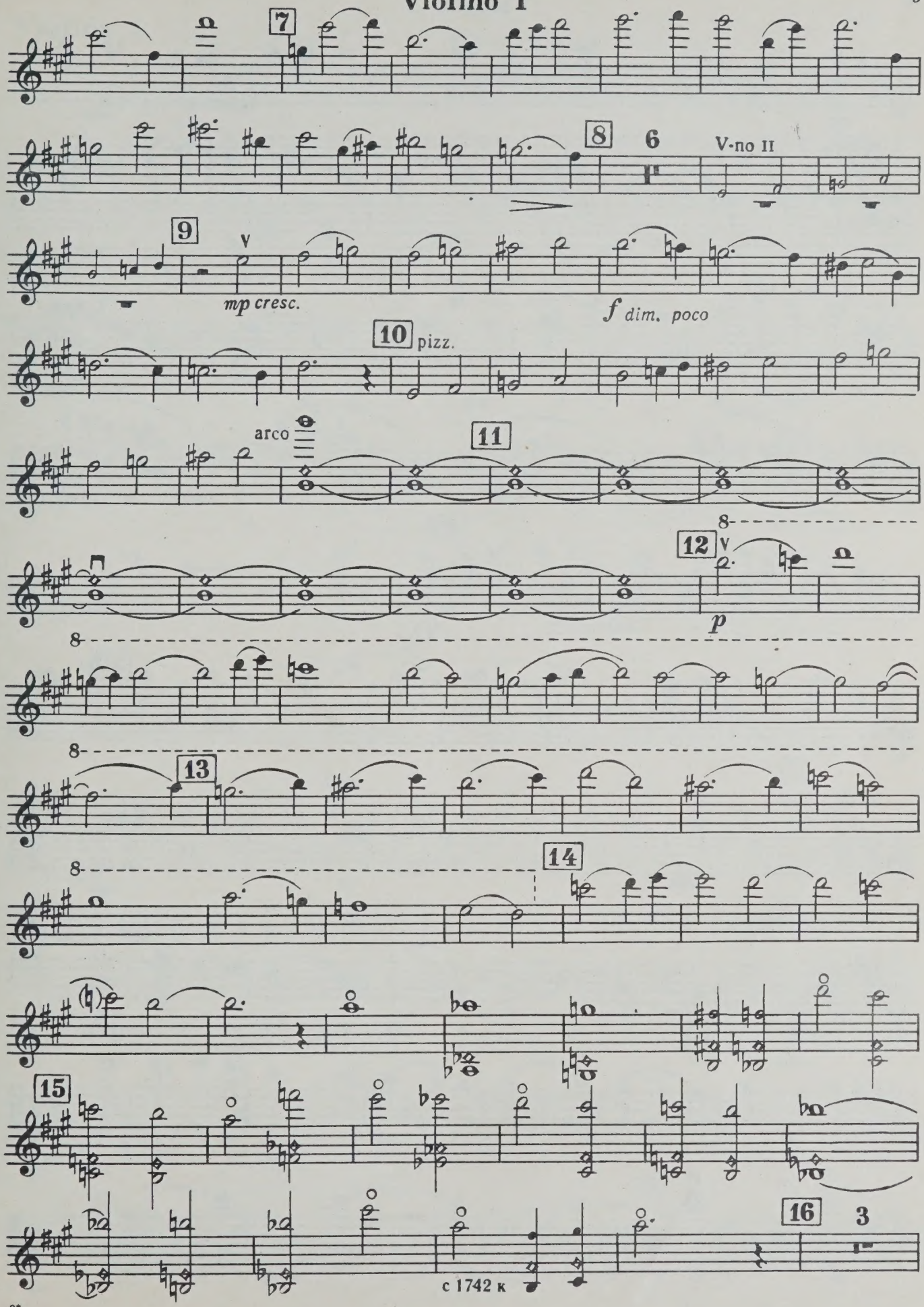
Violino I


29
poco a poco cresc.
30
mp cresc.
31
ff
32
dim. poco
33
34
Allegro vivace ed acceler.
6
P
pp
mp cresc.
35

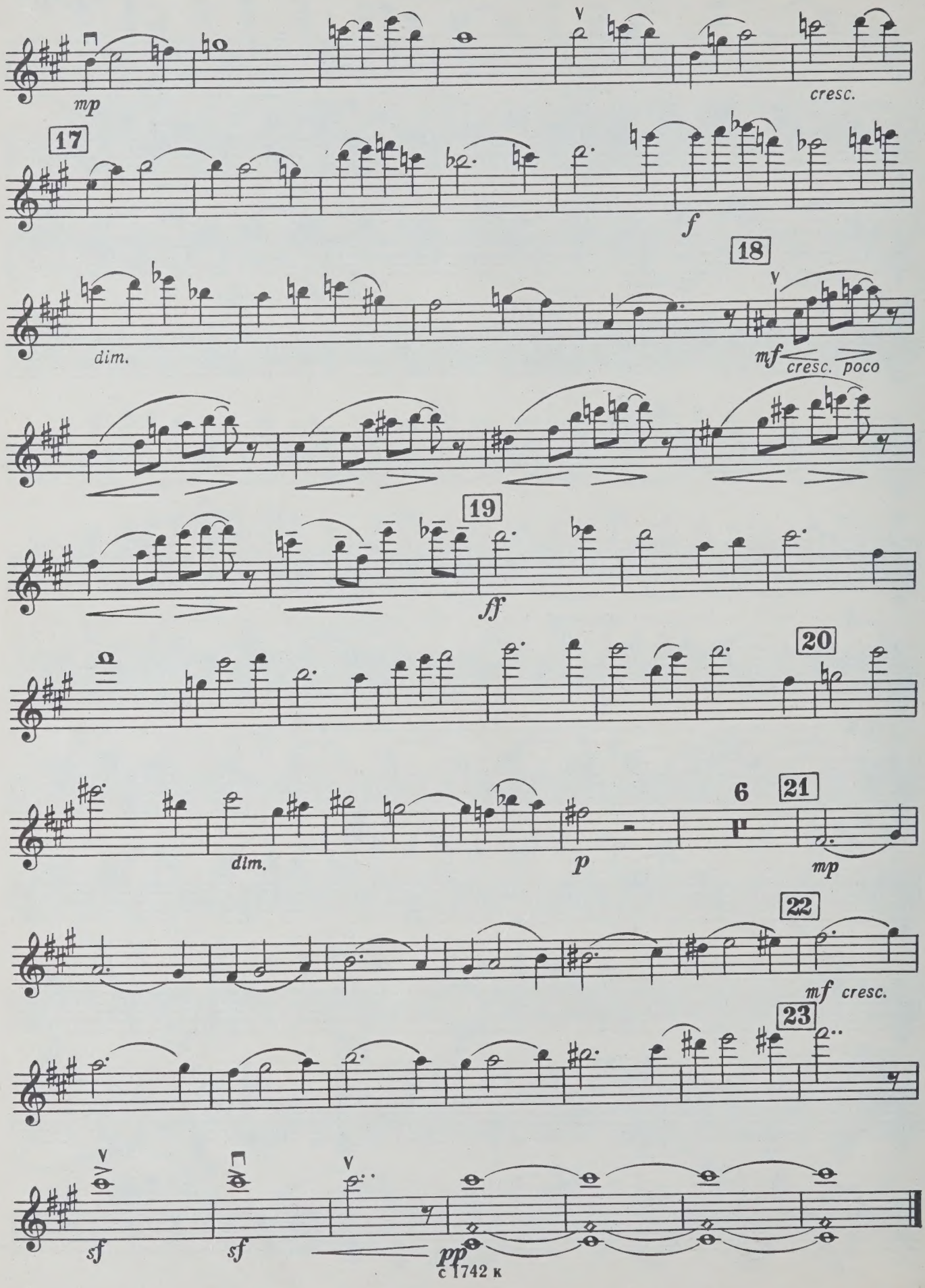
Violino I

II



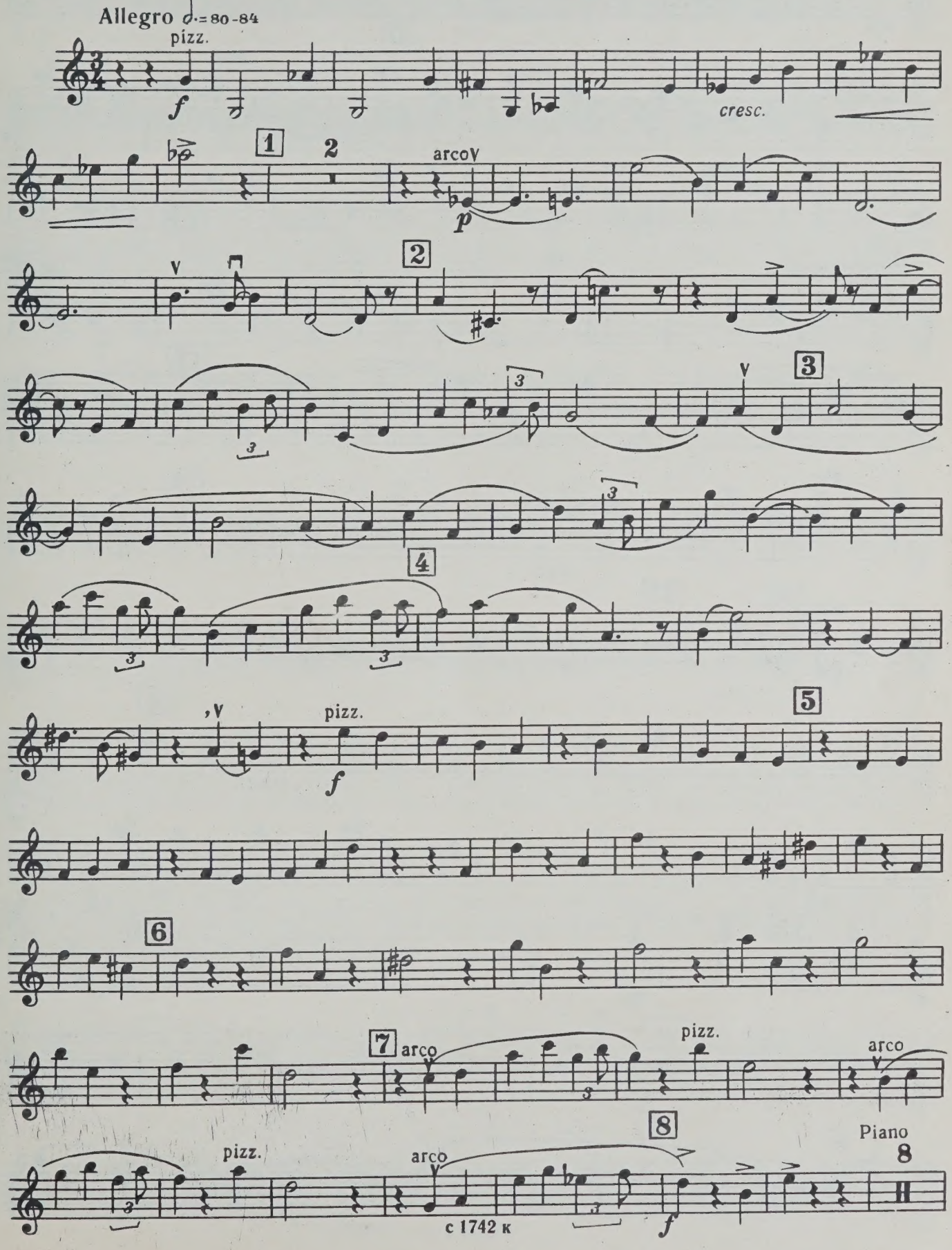

7
8
6
V-no II
9
V
mp cresc.
f dim. poco
10
pizz.
arco
11
8
12
V
p
8
8
13
8
14
15
16
3
c 1742 к

Violino I

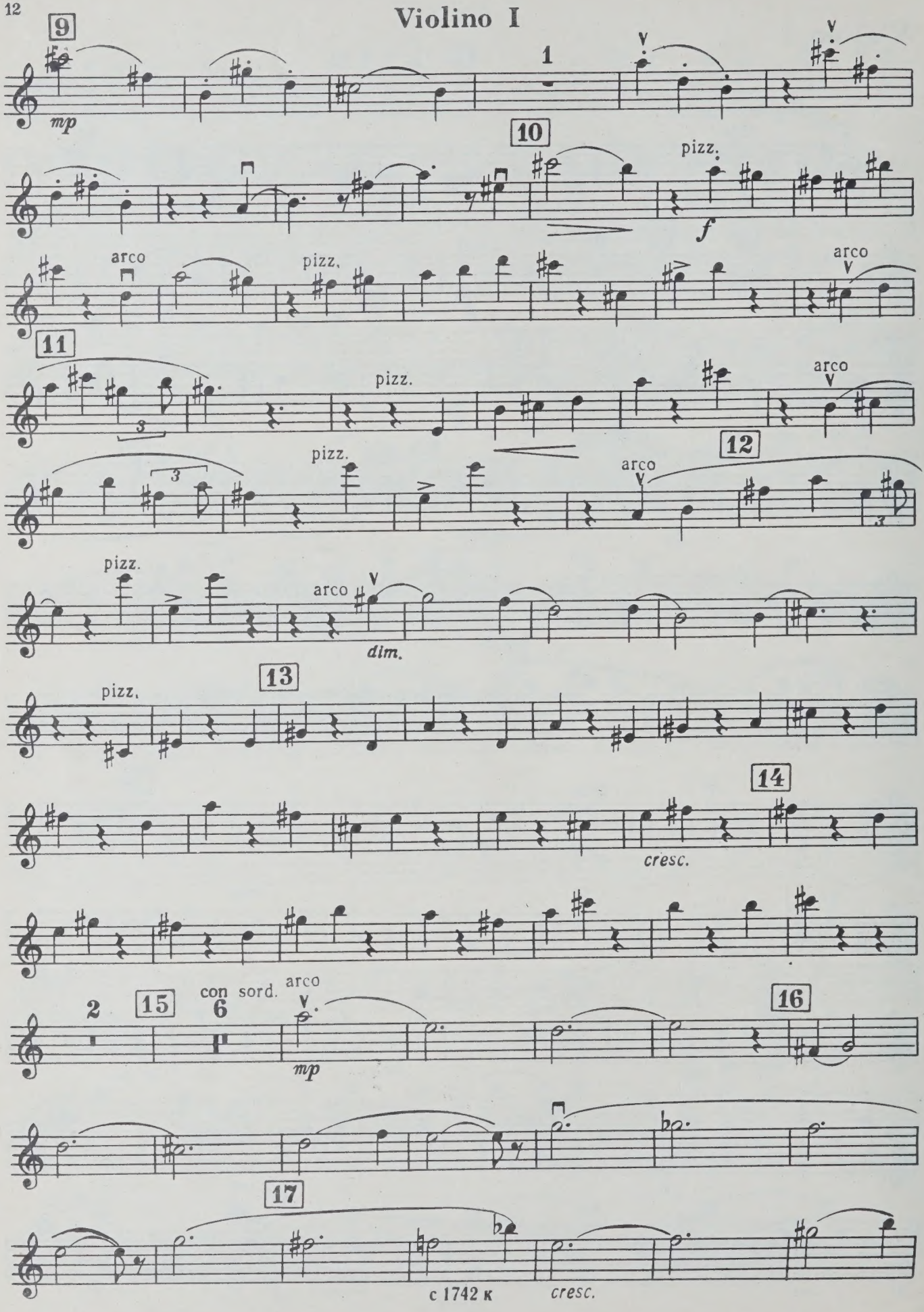

mp
cresc.
17
f
18
dim.
mf
cresc. poco
19
ff
20
dim.
p
6
21
mp
22
mf cresc.
23
sf
sf
pp

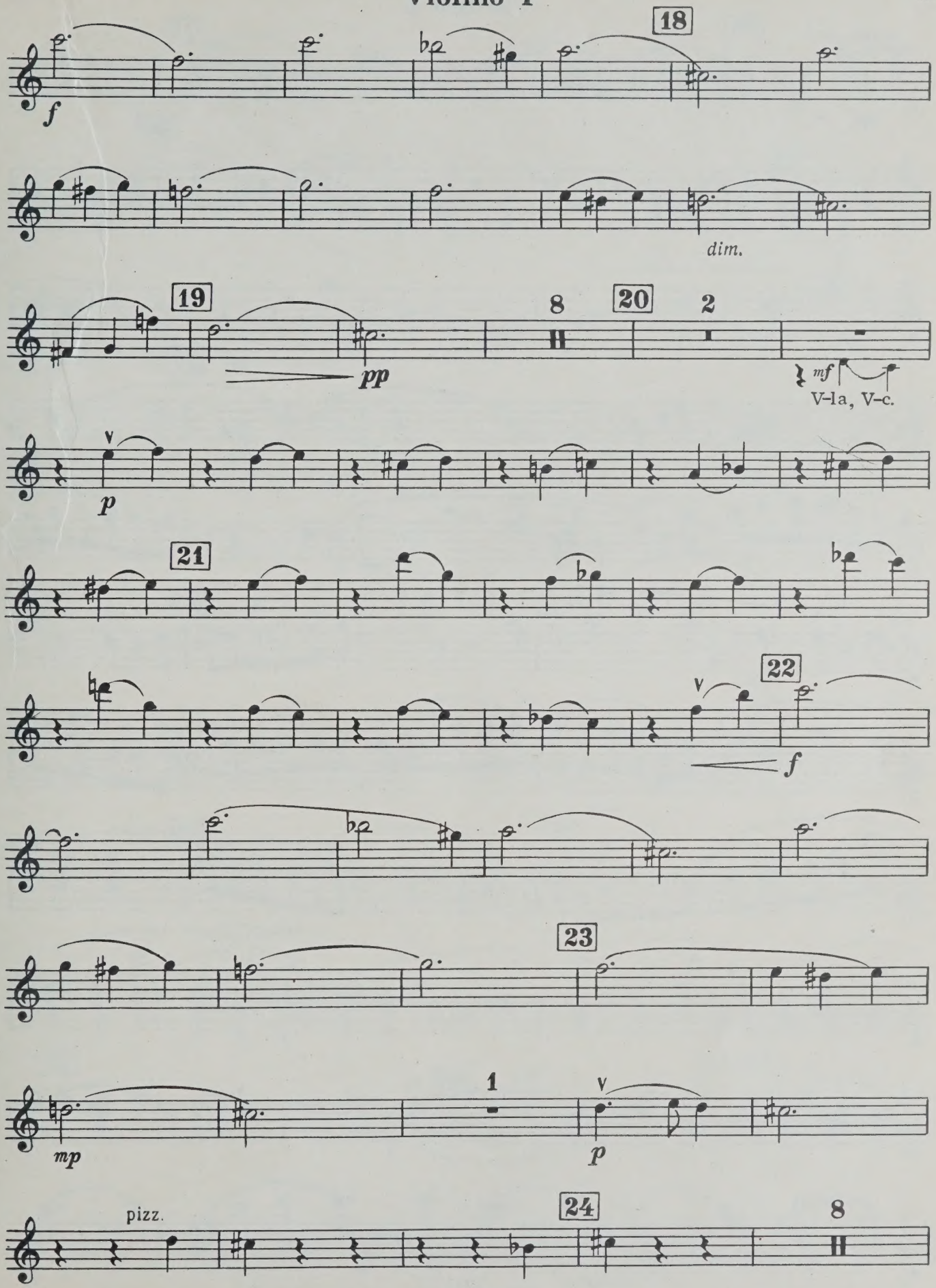
Violino I

III

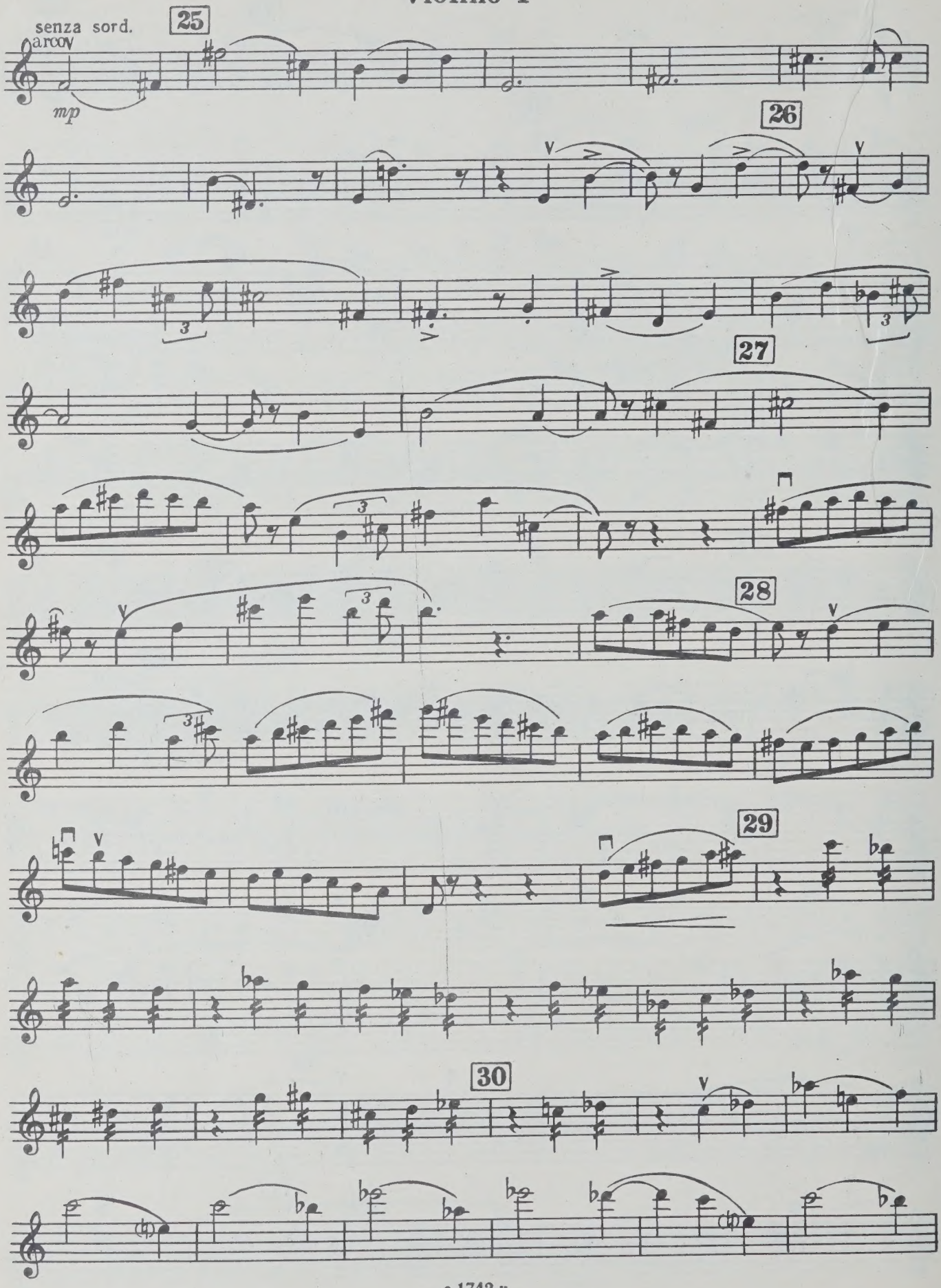


Violino I

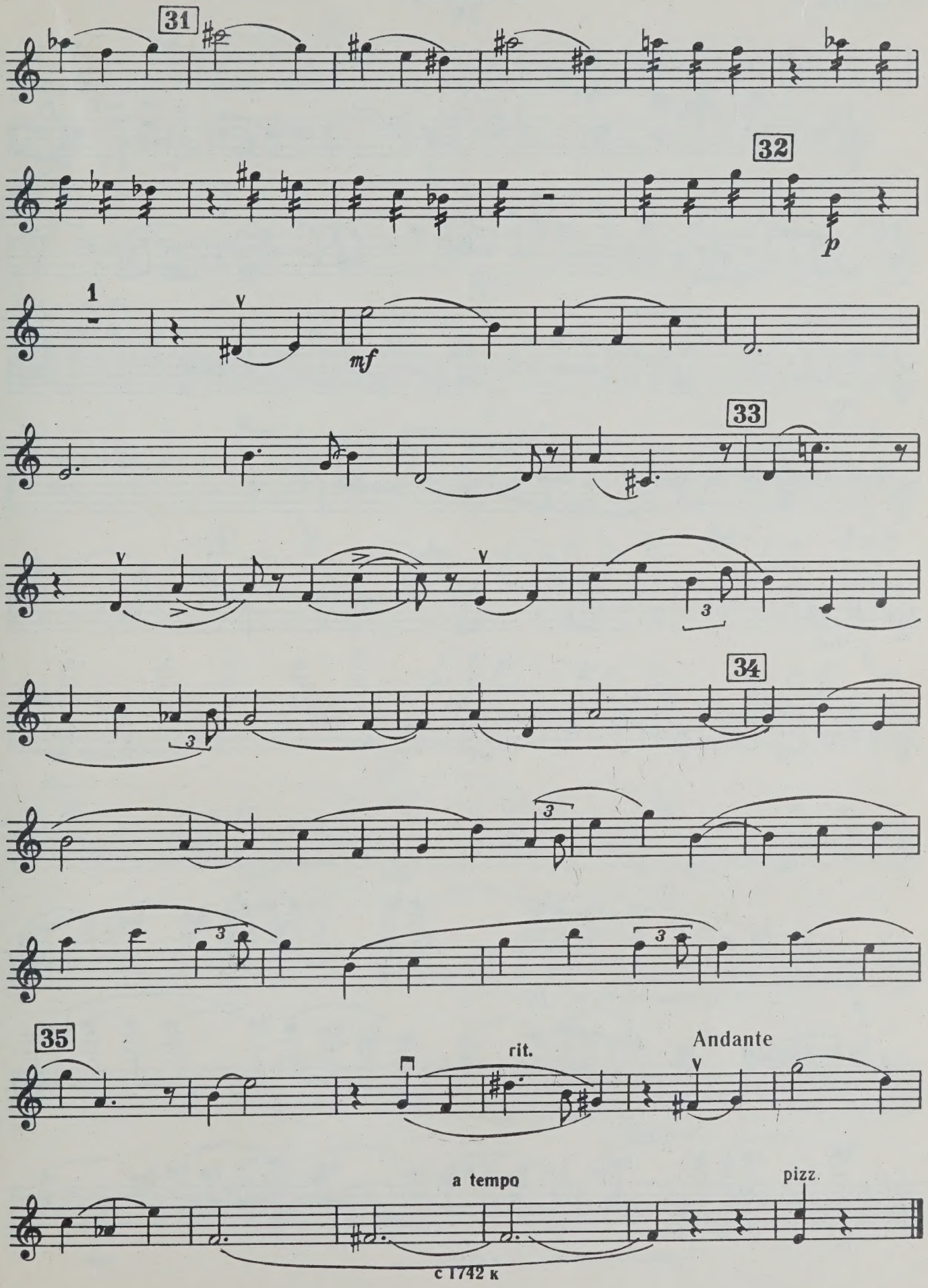

9
mp
1
10
pizz.
f
arco
pizz.
arco
11
pizz.
arco
12
pizz.
arco
dim.
pizz.
13
14
cresc.
2
15
con sord.
6
arco
mp
16
17
cresc.


18
f
dim.
19
pp
8
20
2
mf
V-la, V-c.
p
21
22
f
23
1
mp
p
pizz.
24
8

Violino I

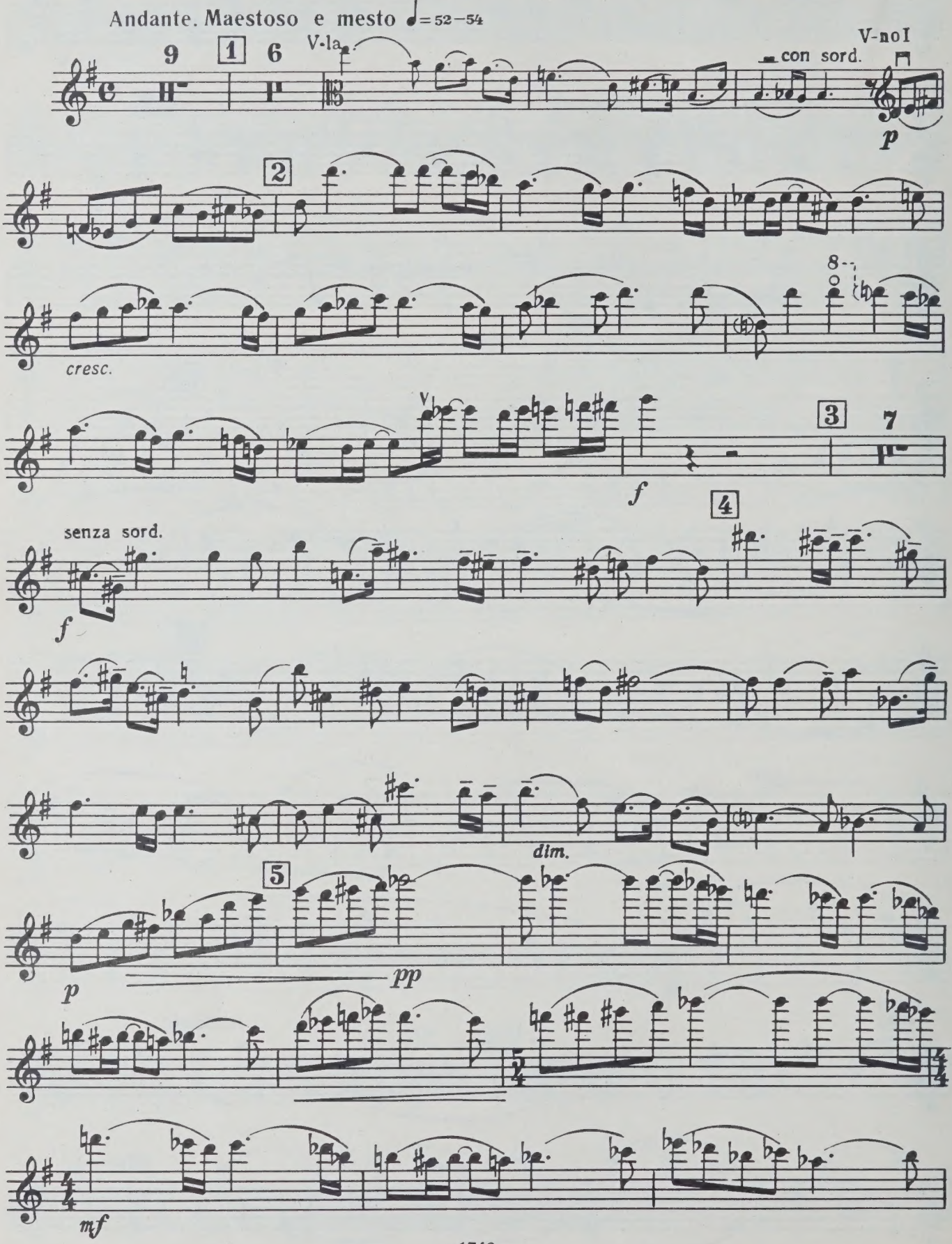


Violino I

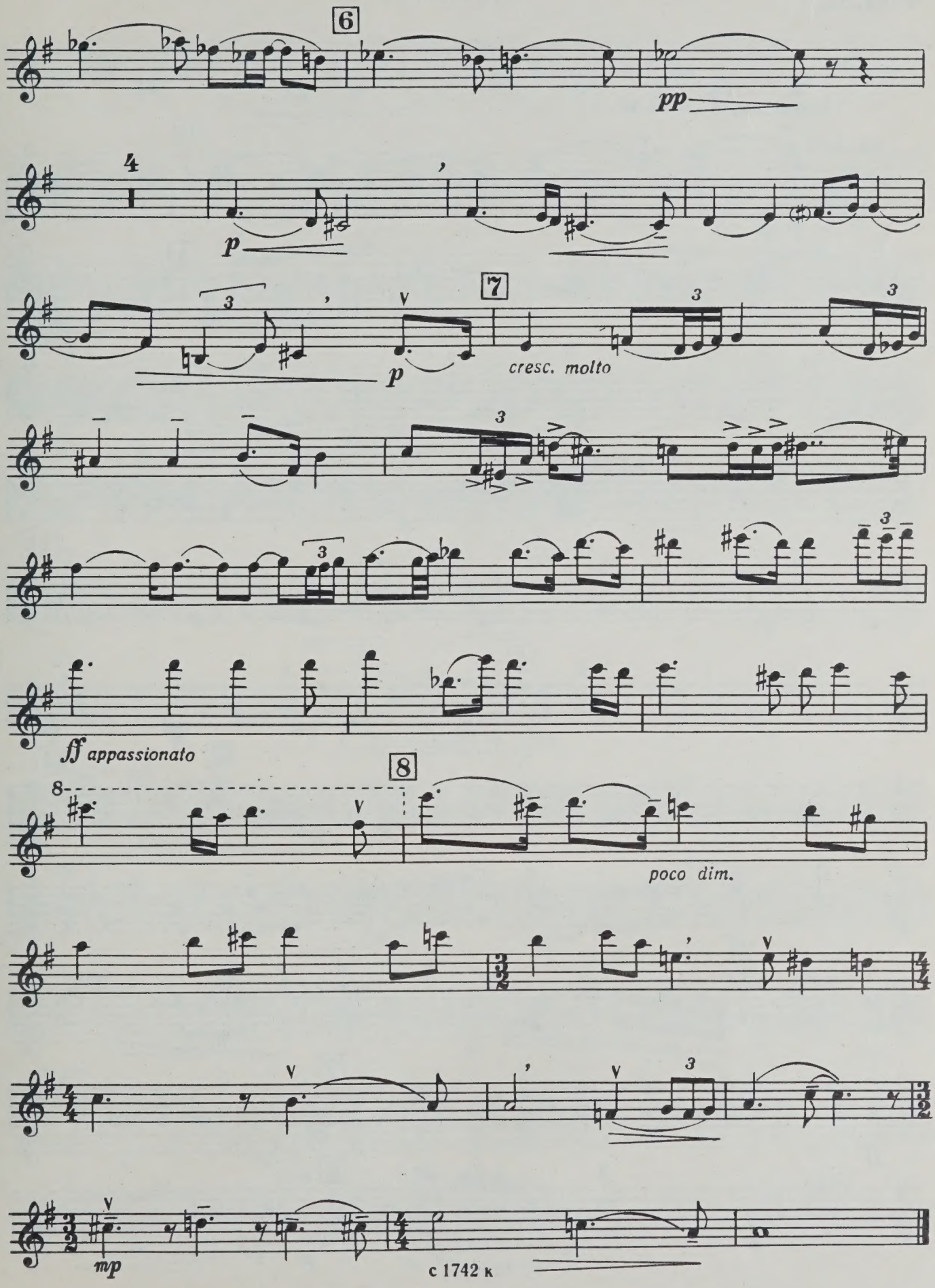


Violino I

IV

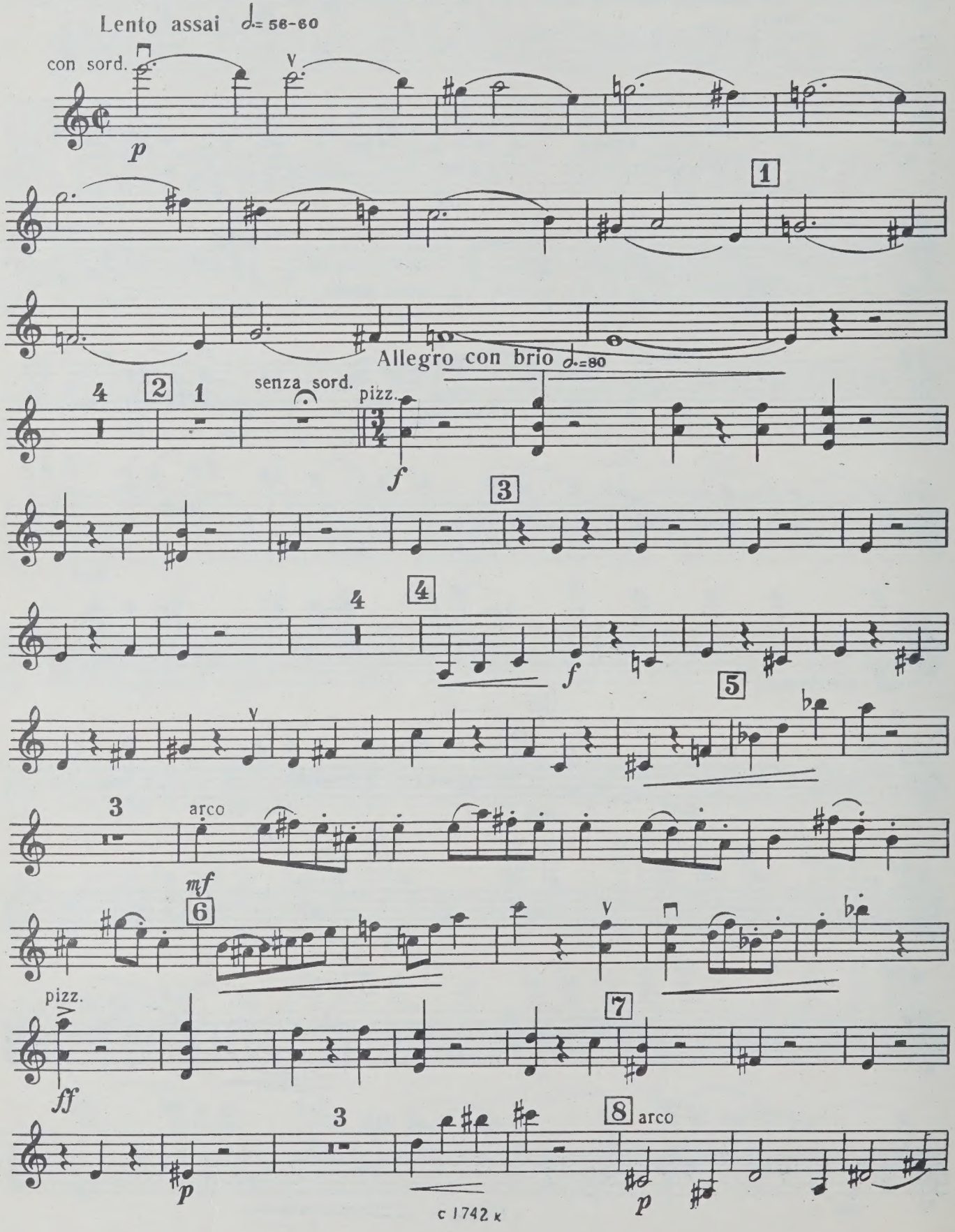

Andante. Maestoso e mesto ♩= 52–54
9
1
6
V-la
con sord.
V-no I
p
2
cresc.
8
3
7
f
4
senza sord.
f
dim.
5
p
pp
mf

Violino I

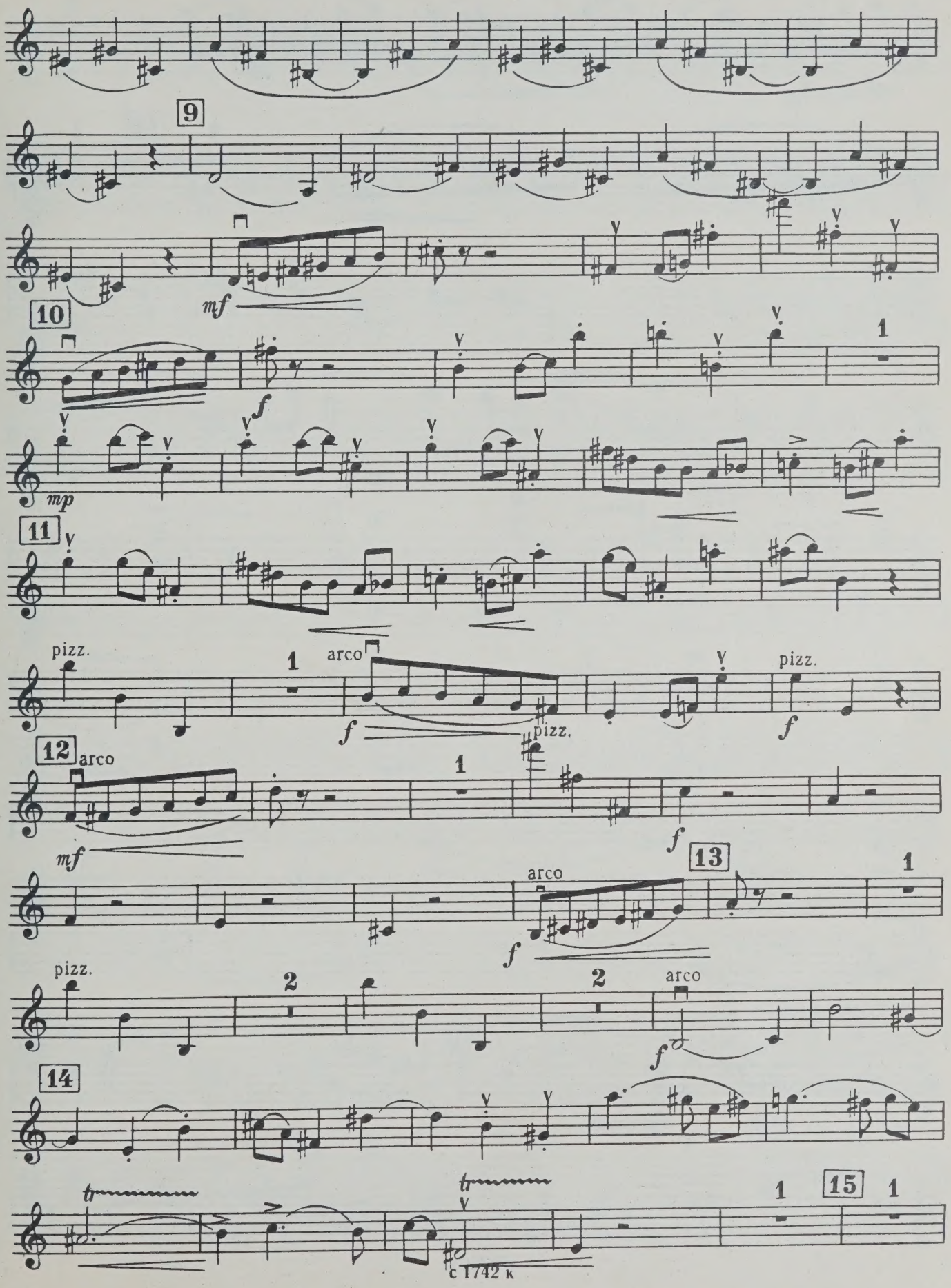


Violino I

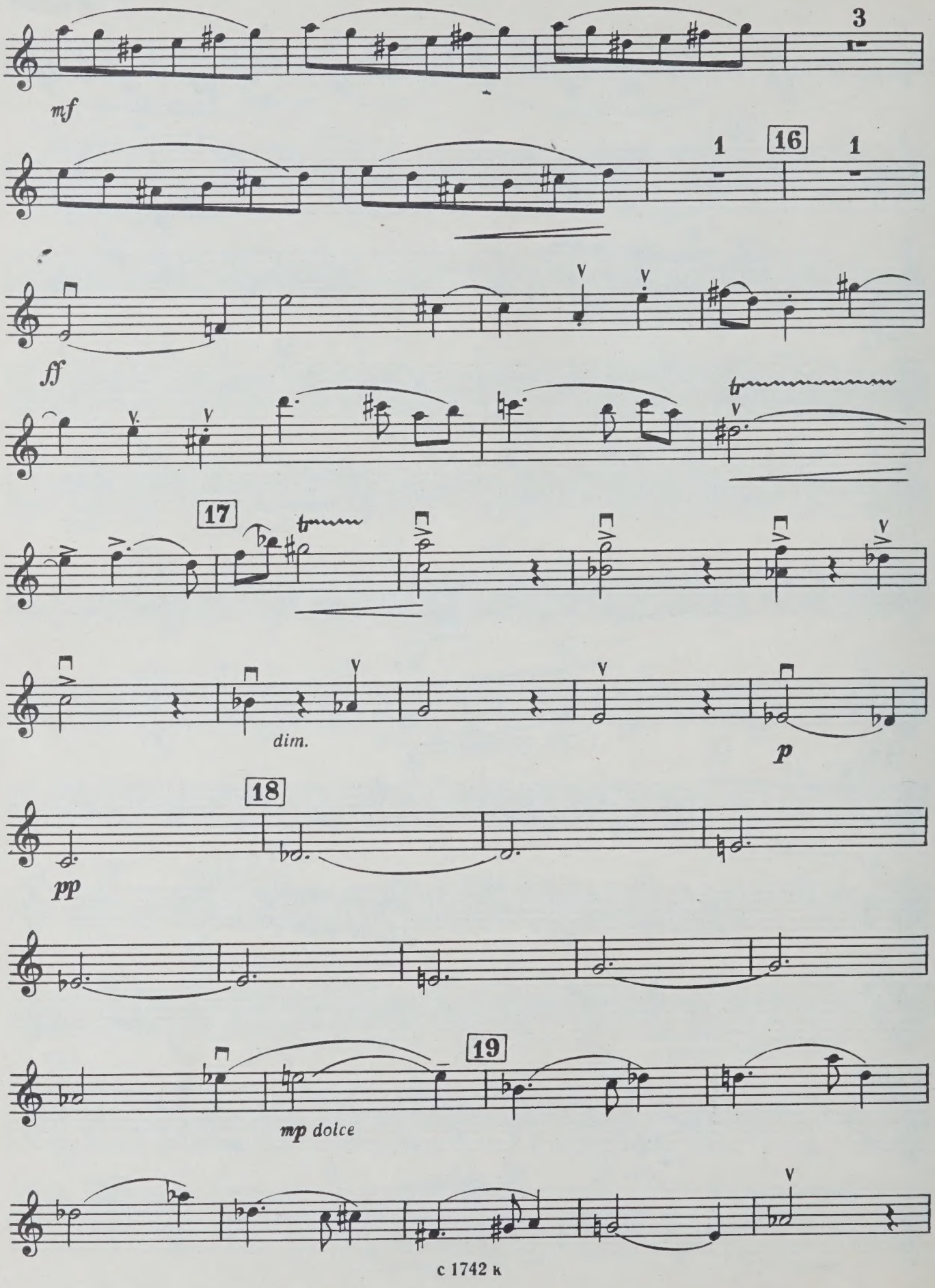
V


Lento assai ♩= 58-60
con sord.
p
1
Allegro con brio ♩=80
senza sord.
pizz.
f
2
3
4
5
arco
mf
6
pizz.
ff
7
8
arco
p
c 1742 k

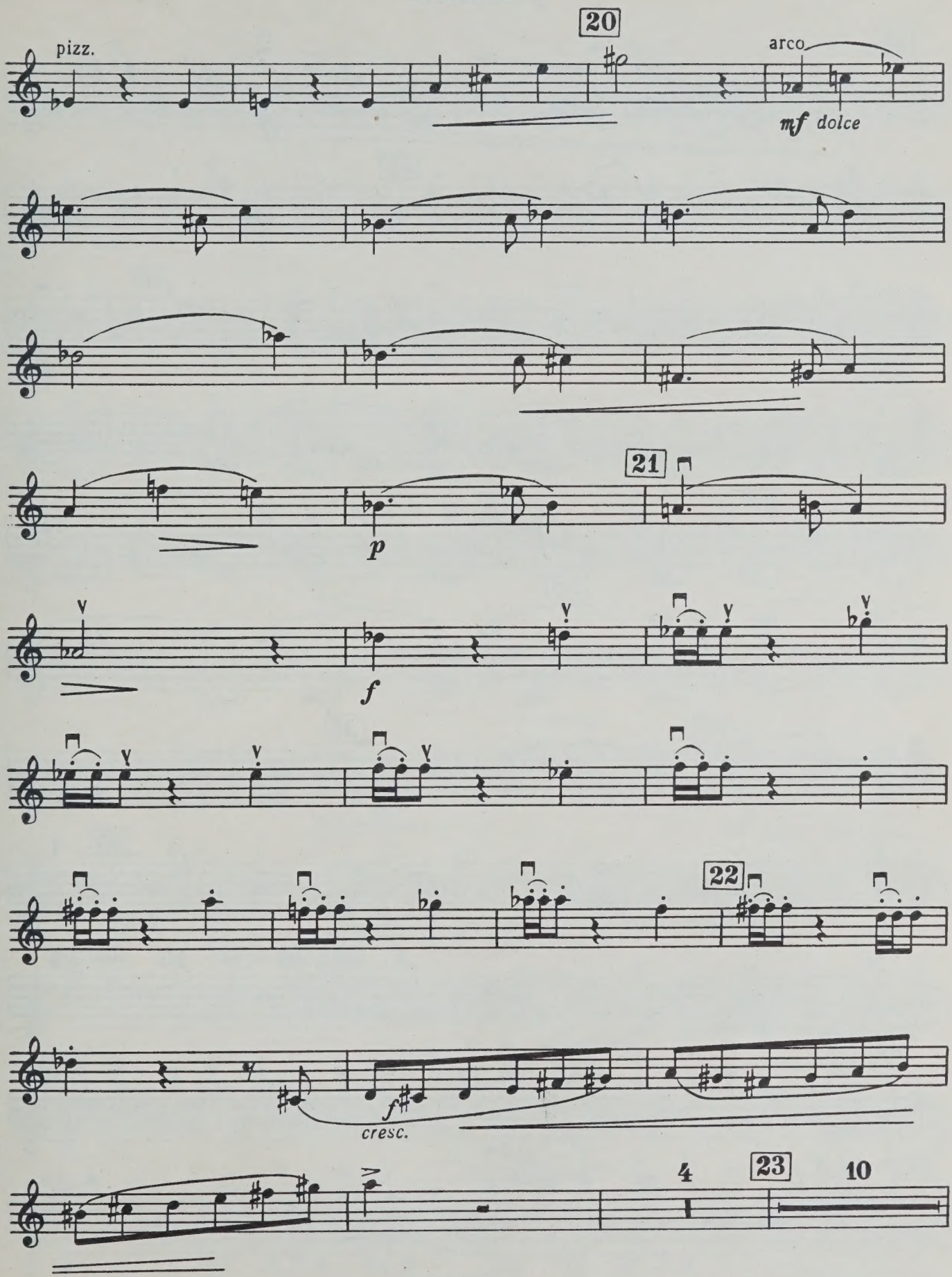
Violino I


9
mf
10
f
1
mp
11
pizz.
1
arco
f
pizz.
f
12
arco
mf
1
pizz.
f
13
arco
f
1
pizz.
2
2
arco
f
14
tr
tr
1
15
1

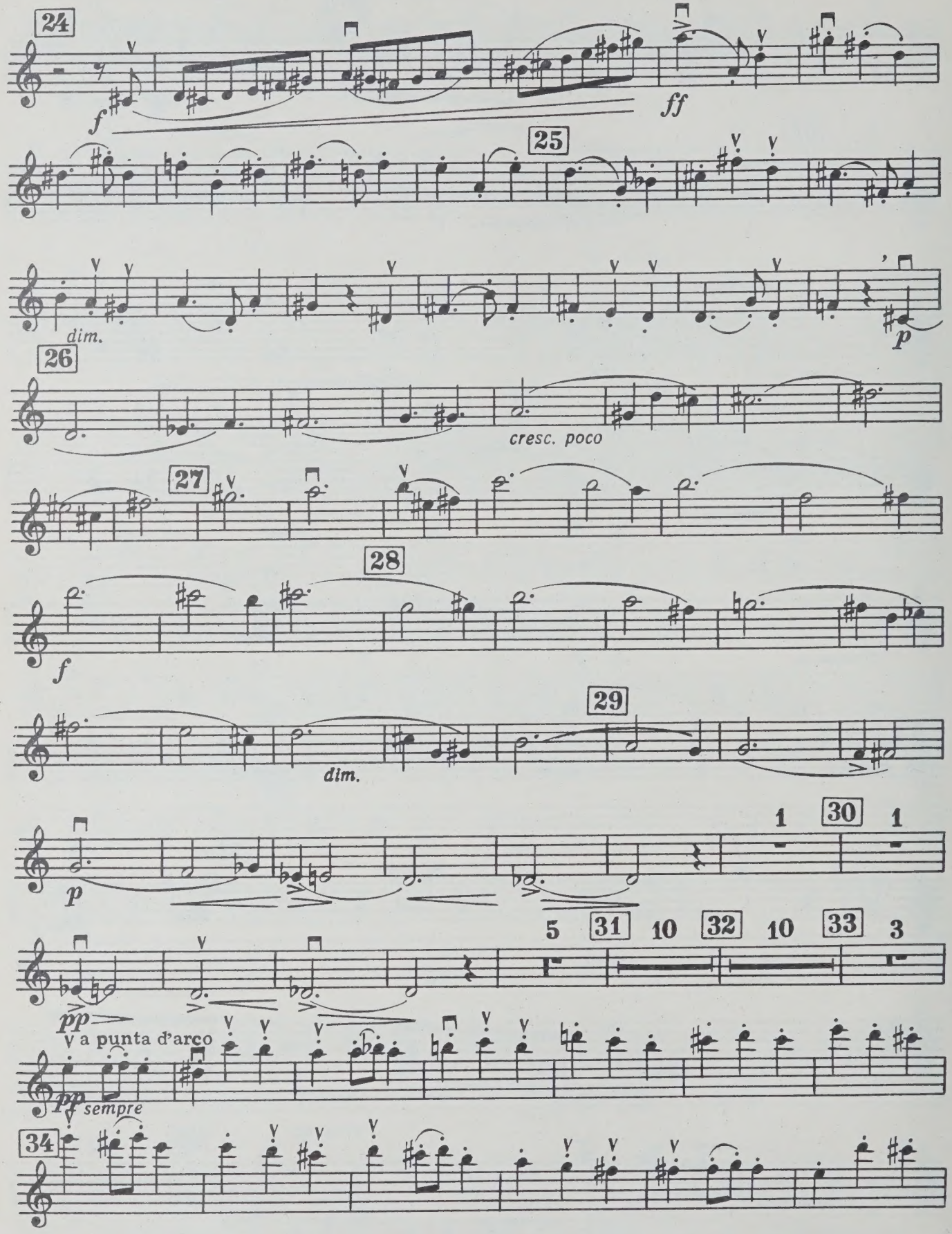
Violino I



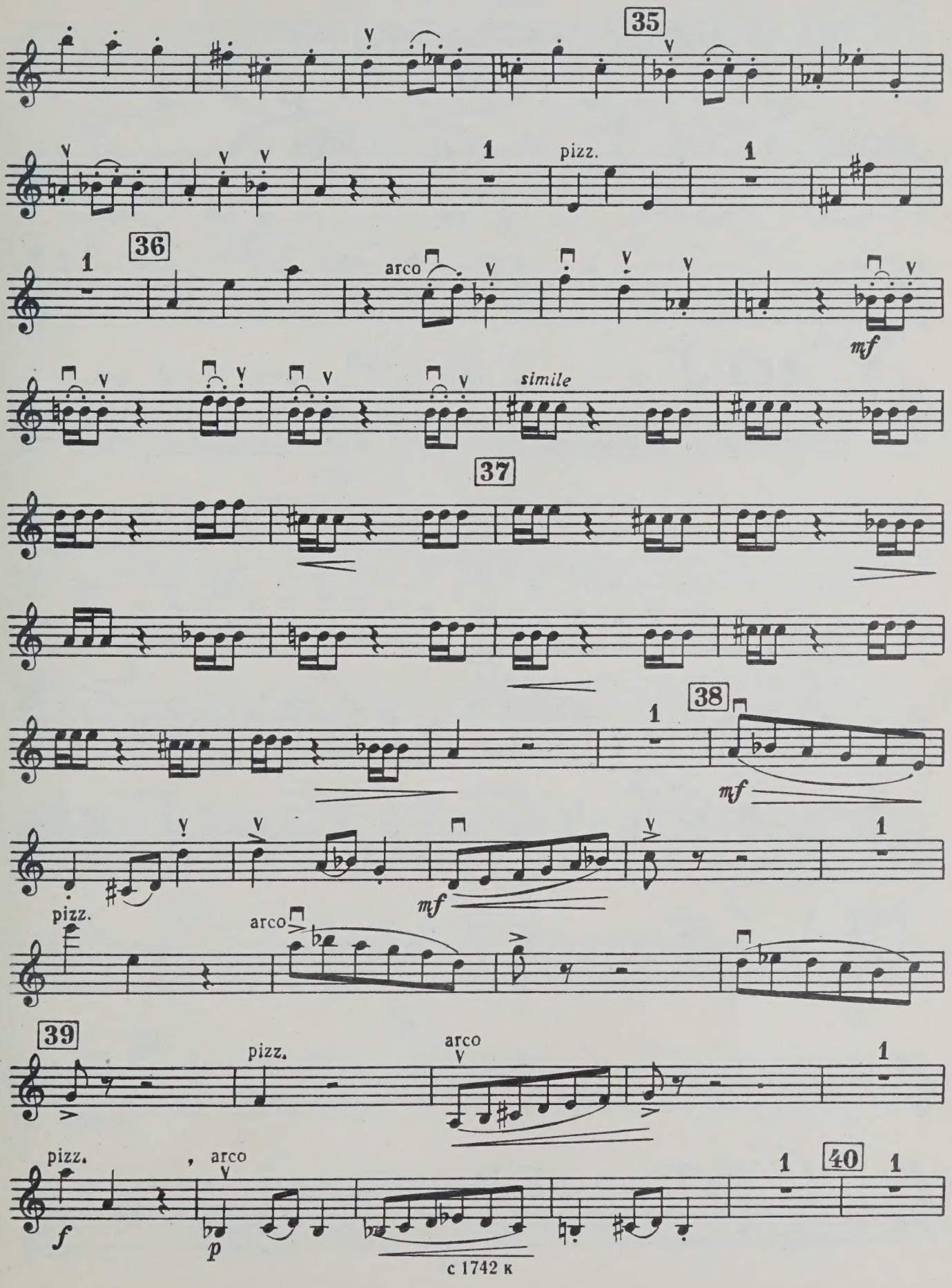
Violino I



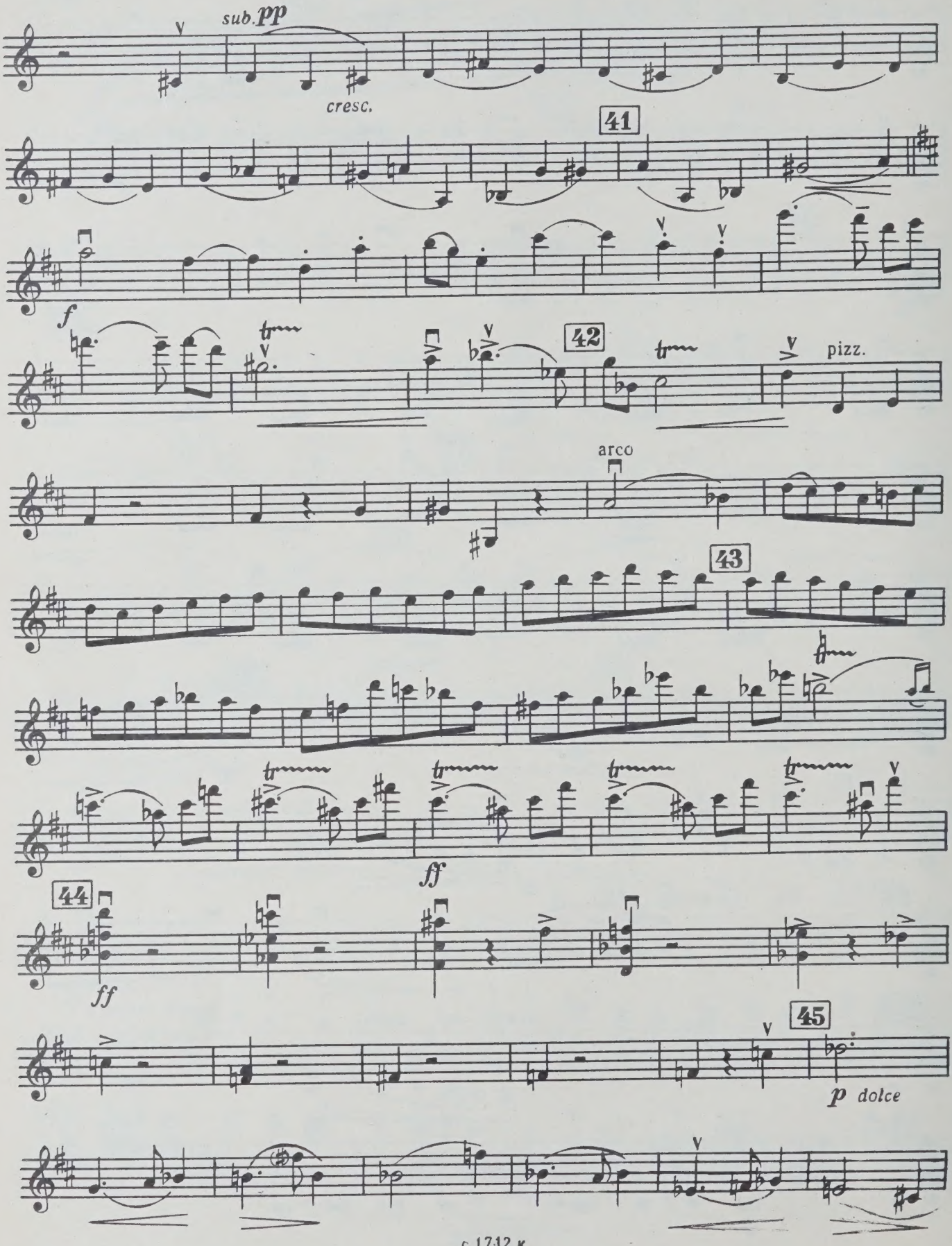
Violino I


24
f
ff
25
dim.
p
26
cresc. poco
27
28
f
29
dim.
p
1
30
1
5
31
10
32
10
33
3
pp
a punta d'arco
pp
sempre
34

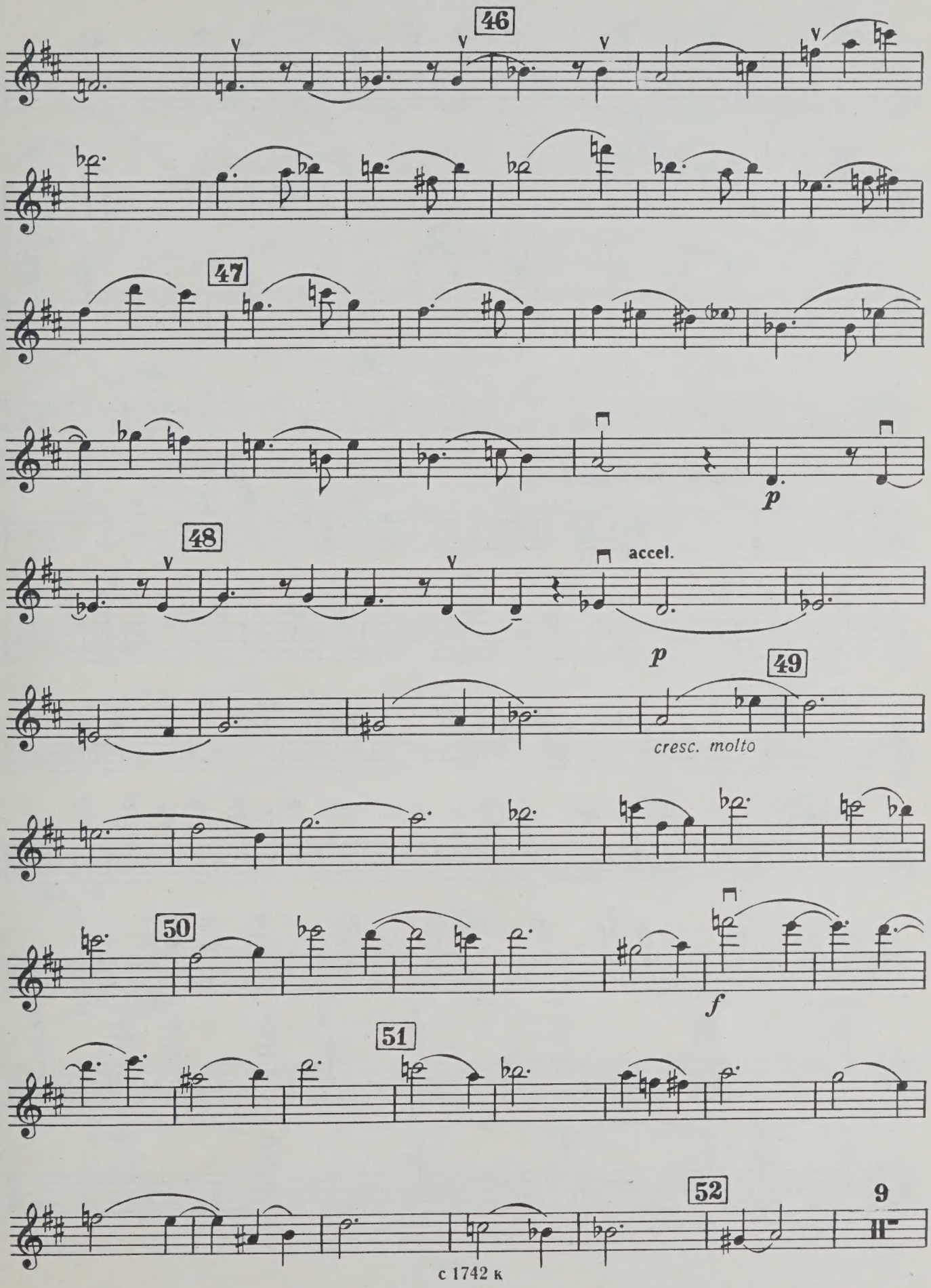
Violino I


35
1
pizz.
1
36
1
arco
mf
simile
37
38
1
mf
pizz.
arco
mf
1
39
pizz.
arco
1
pizz.
arco
f
p
1
40
1

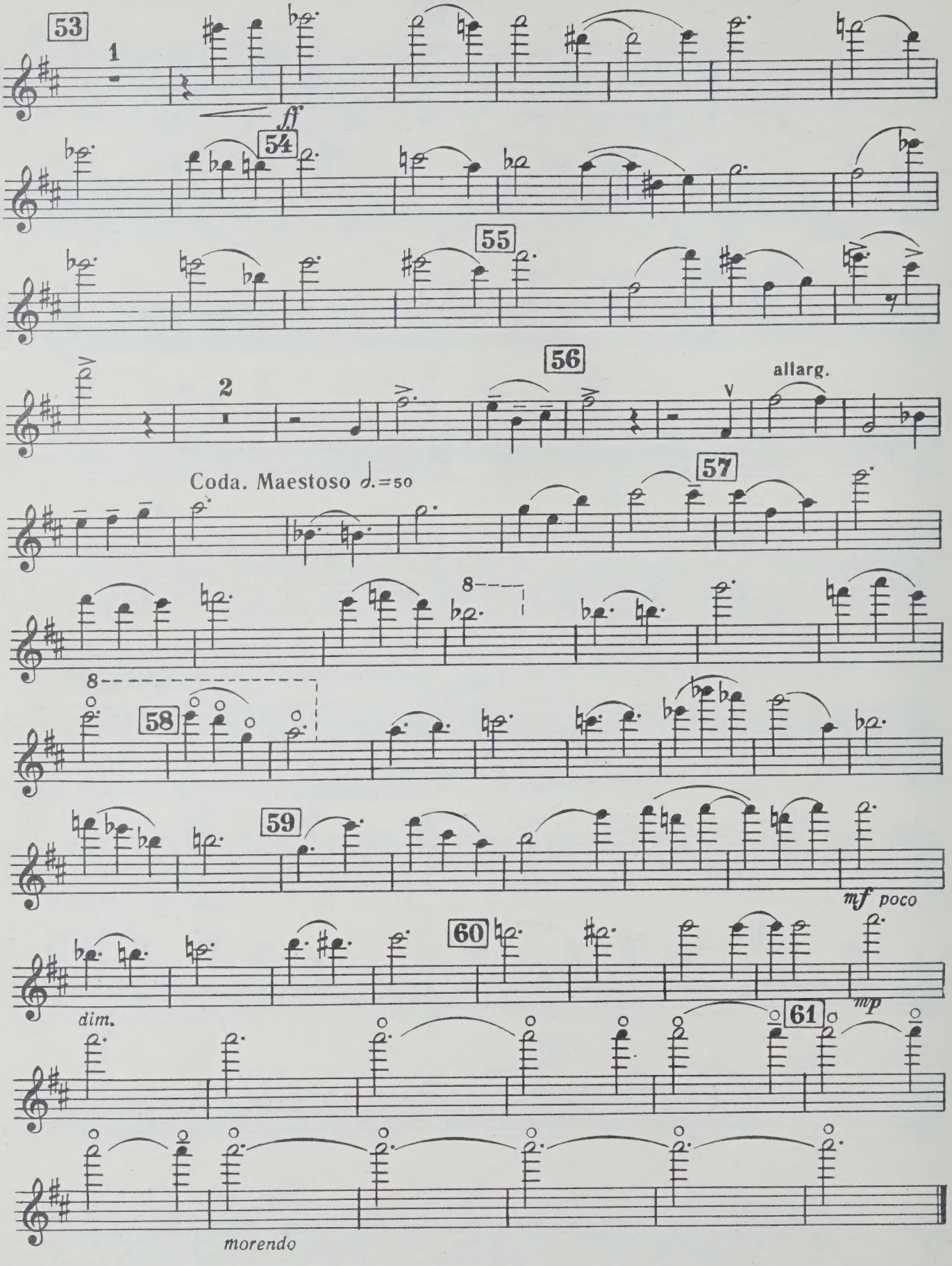
Violino I



Violino I



Violino I


53
1
ff
54
55
56
2
allarg.
Coda. Maestoso ♩.=50
57
8
8
58
59
mf poco
60
dim.
61
mp
morendo

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M 512 G64 Op. 20

Николаю Яковлевичу Мясковскому
To Nikolai Myaskovsky

КВИНТЕТ

для фортепиано, двух скрипок, альта и виолончели

Редакция Р. Давидяна
Edited by R. Davidyan

Op. 20
(1938 г.)

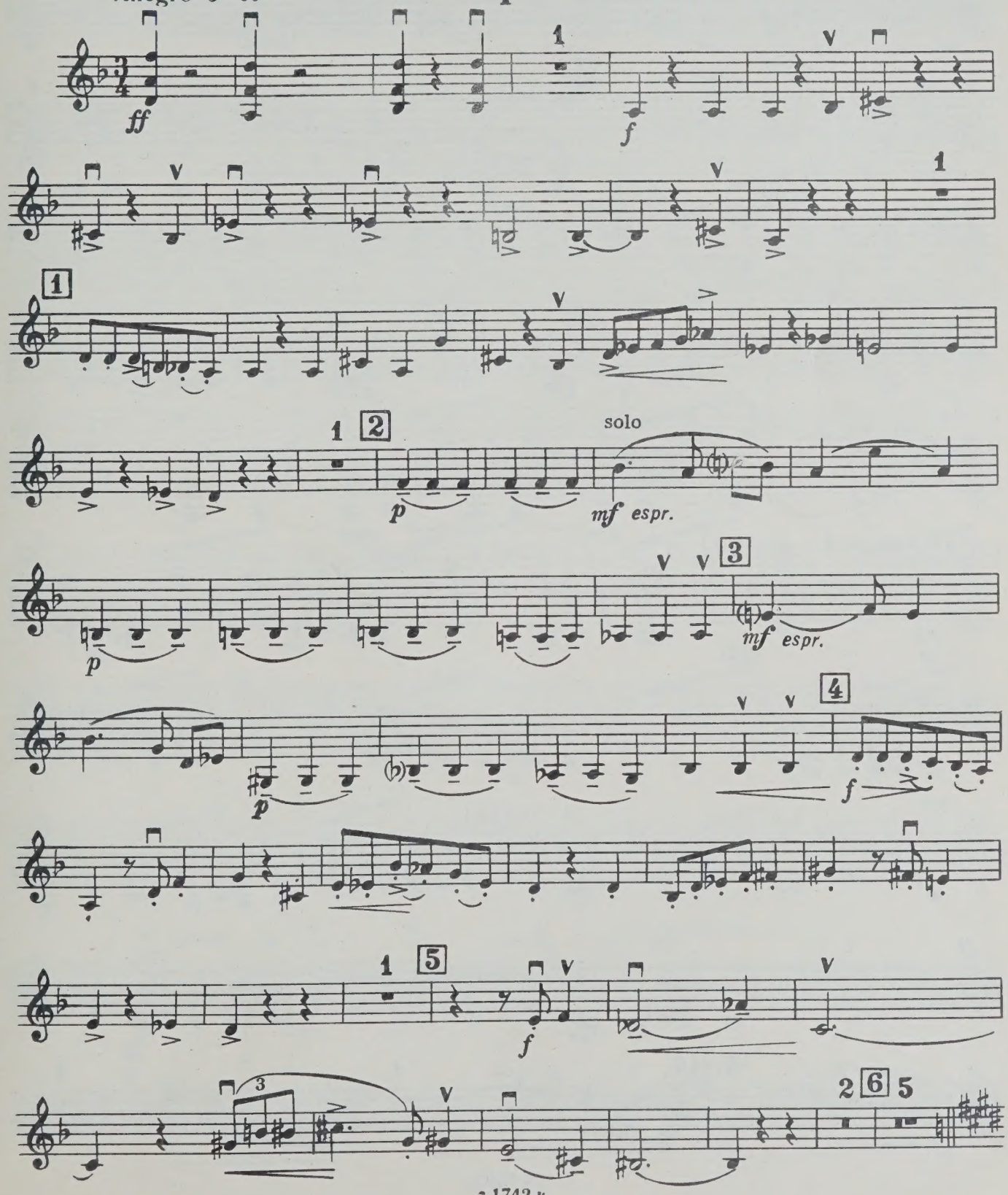
QUINTET

for Piano, Two Violins, Viola and Violoncello

Евгений ГОЛУБЕВ
Eugene GOLUBEV

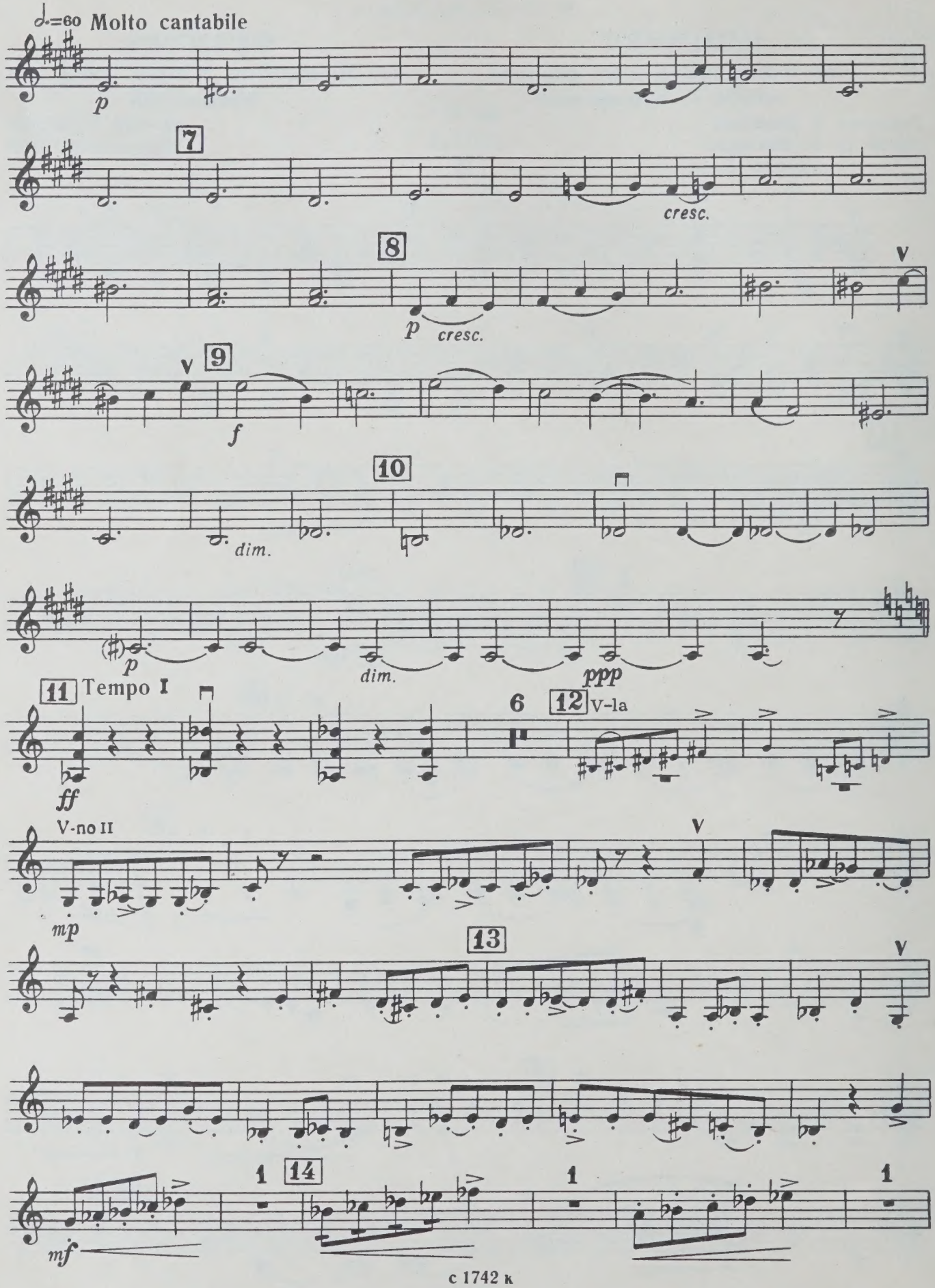
I

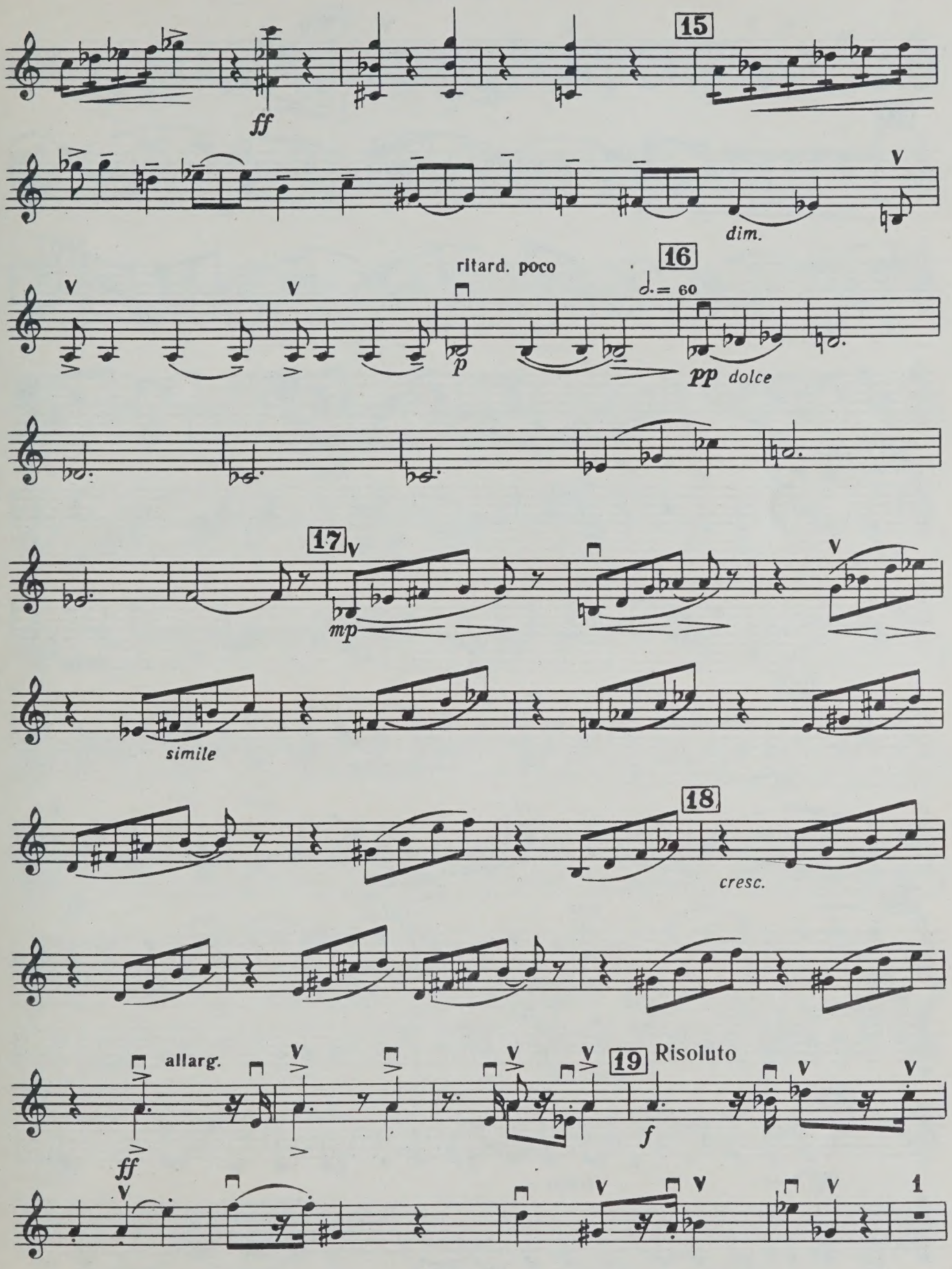
Allegro ♩.=66



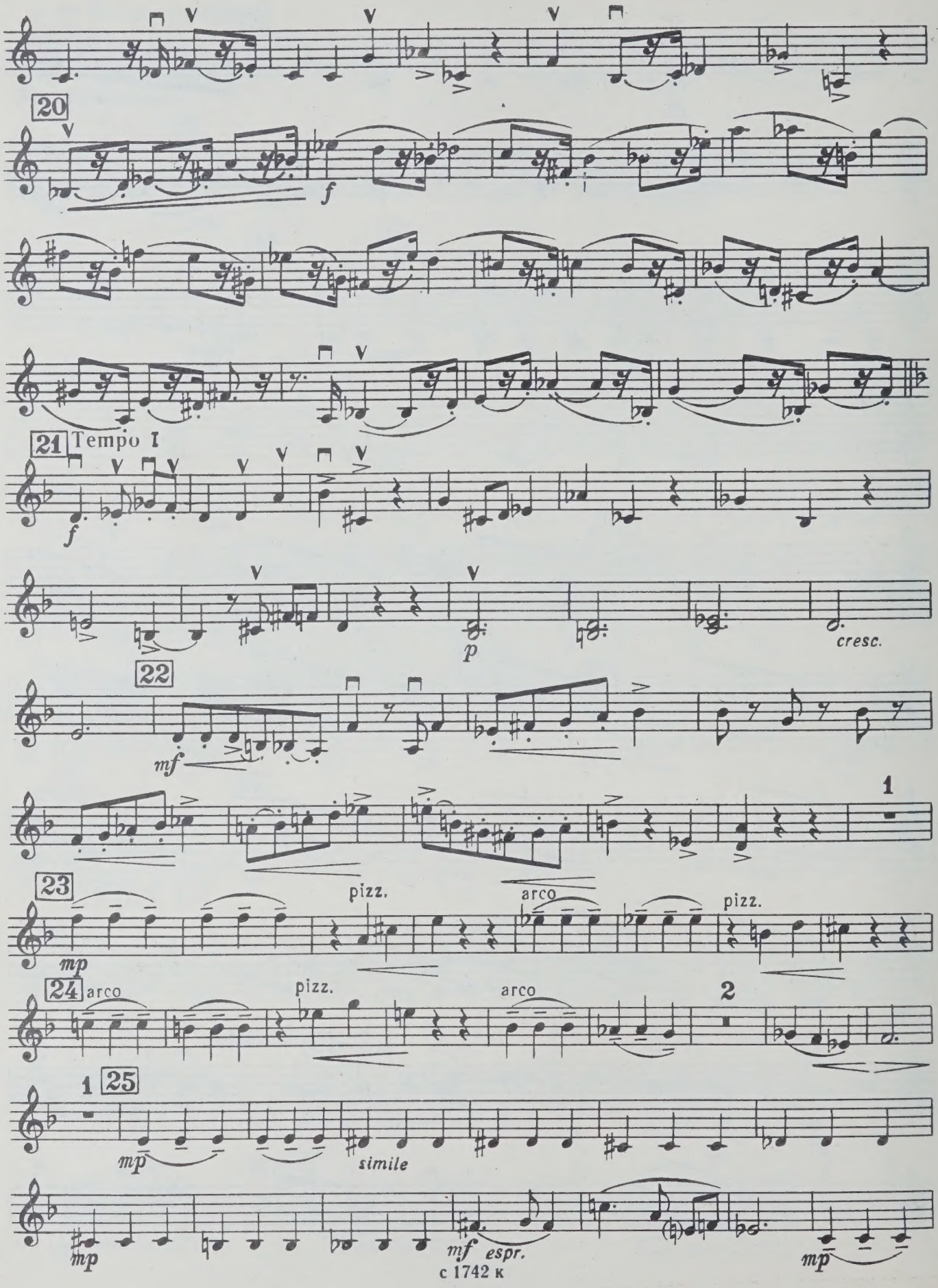
с 1742 к

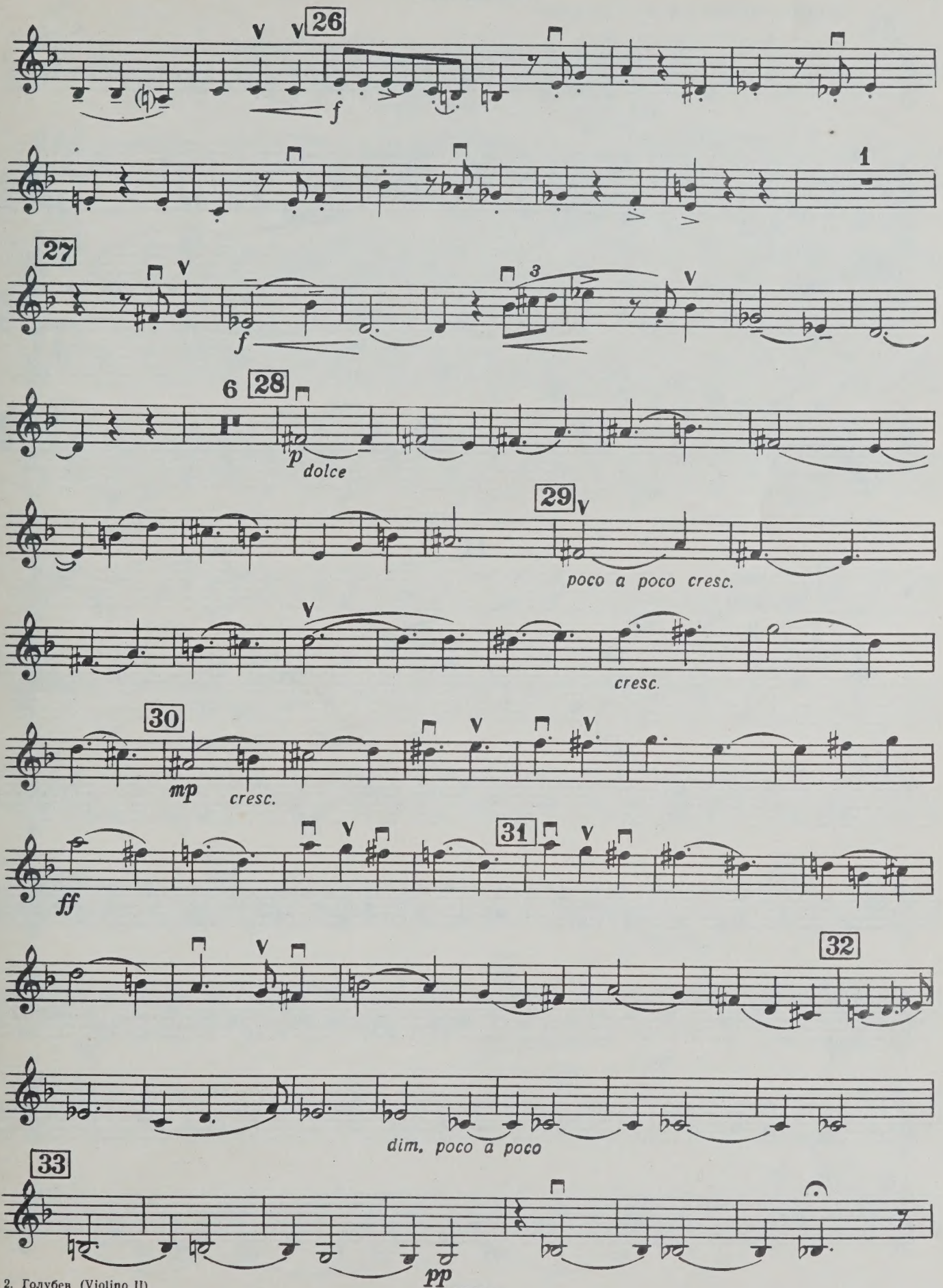
Violino II


♩.=60 Molto cantabile
p
7
cresc.
8
V
p cresc.
V
9
f
10
dim.
p
dim.
ppp
11 Tempo I
6
12 V-la
ff
V-no II
V
mp
13
V
1
14
1
1
mf

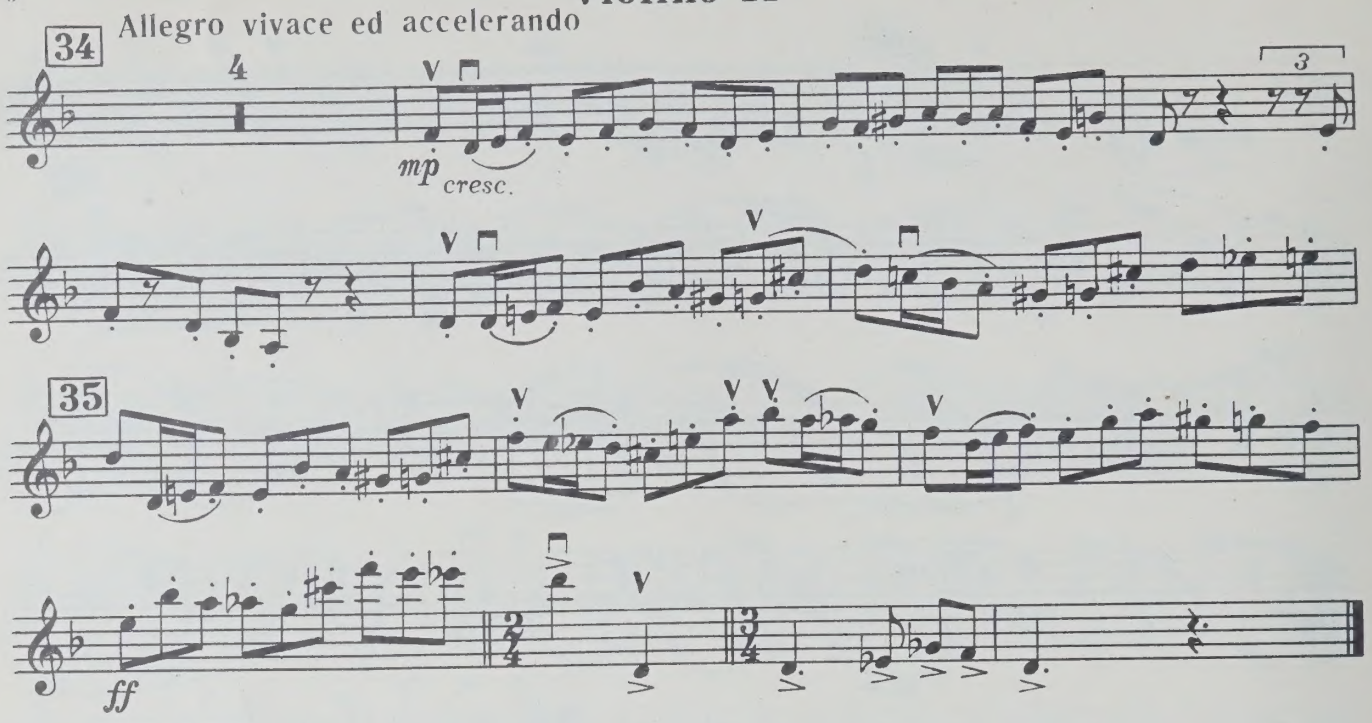

15
ff
dim.
ritard. poco
16
♩.= 60
p
pp dolce
17
mp
simile
18
cresc.
allarg.
ff
19
Risoluto
f
1

Violino II

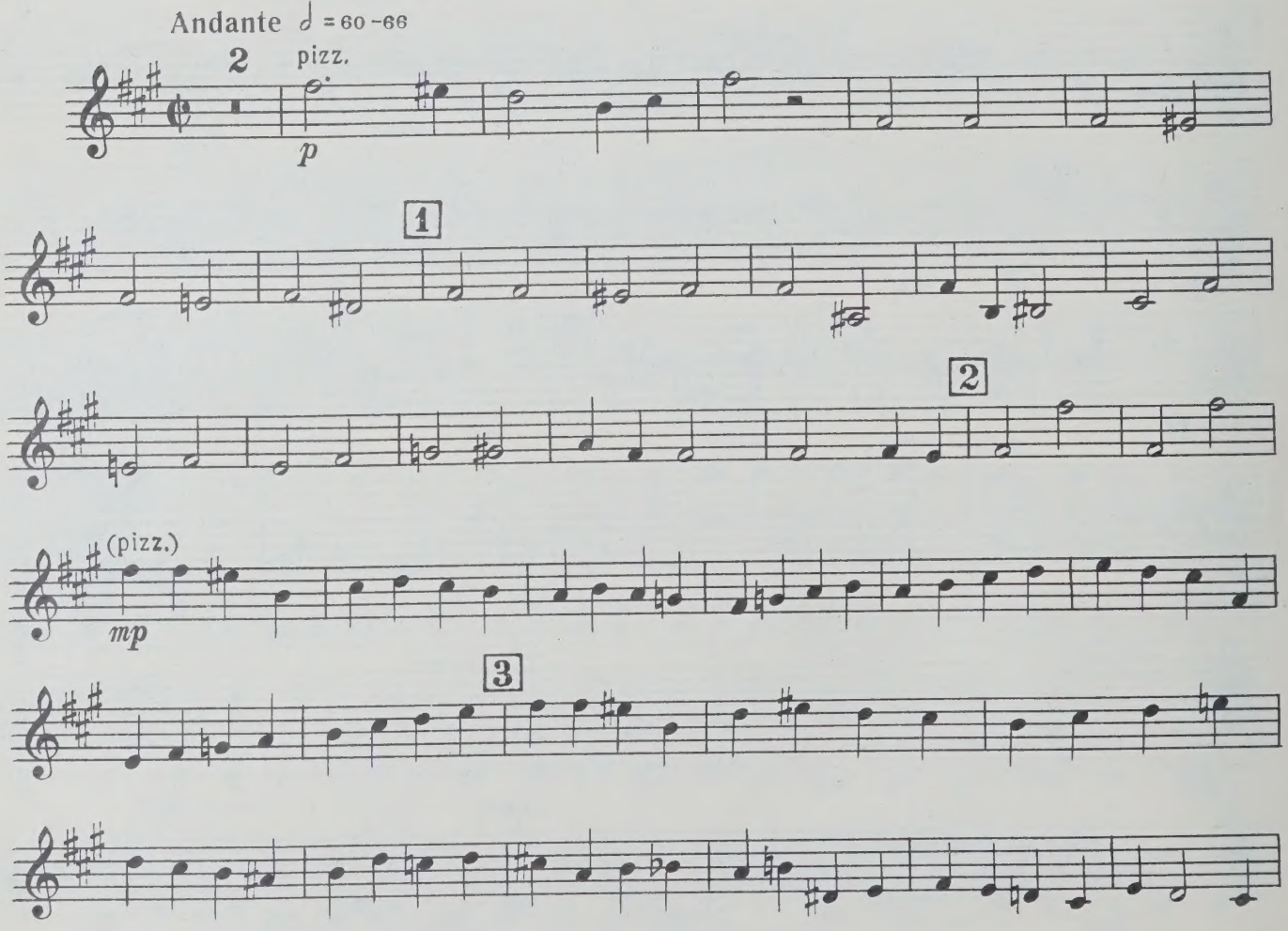

20
f
21 Tempo I
f
p
cresc.
22
mf
1
23
mp
pizz.
arco
pizz.
24 arco
pizz.
arco
2
1 25
mp
simile
mp
mf espr.
mp

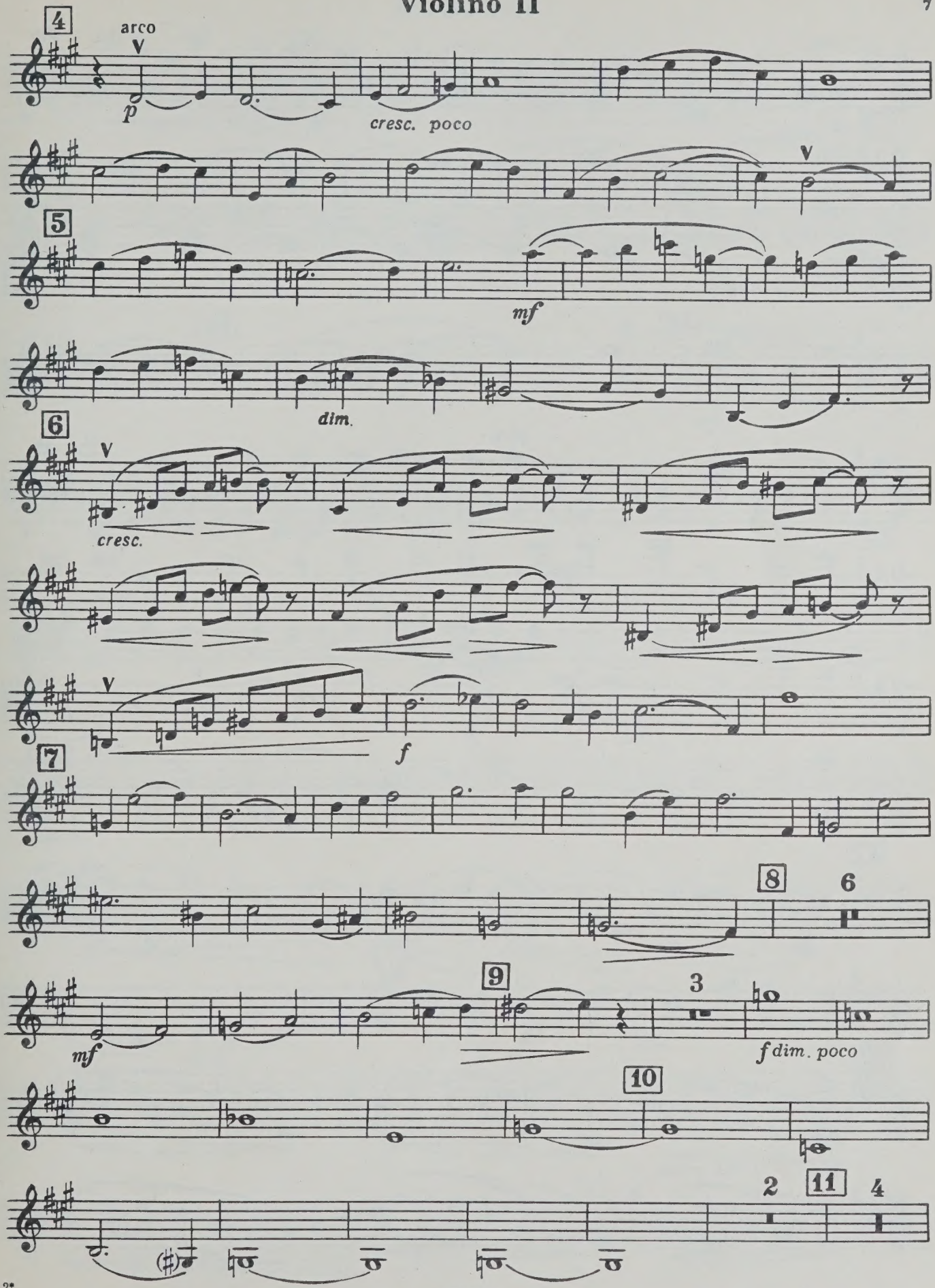

26
f
1
27
f
3
6
28
p
dolce
29
poco a poco cresc.
cresc.
30
mp
cresc.
ff
31
32
dim. poco a poco
33
pp

Violino II

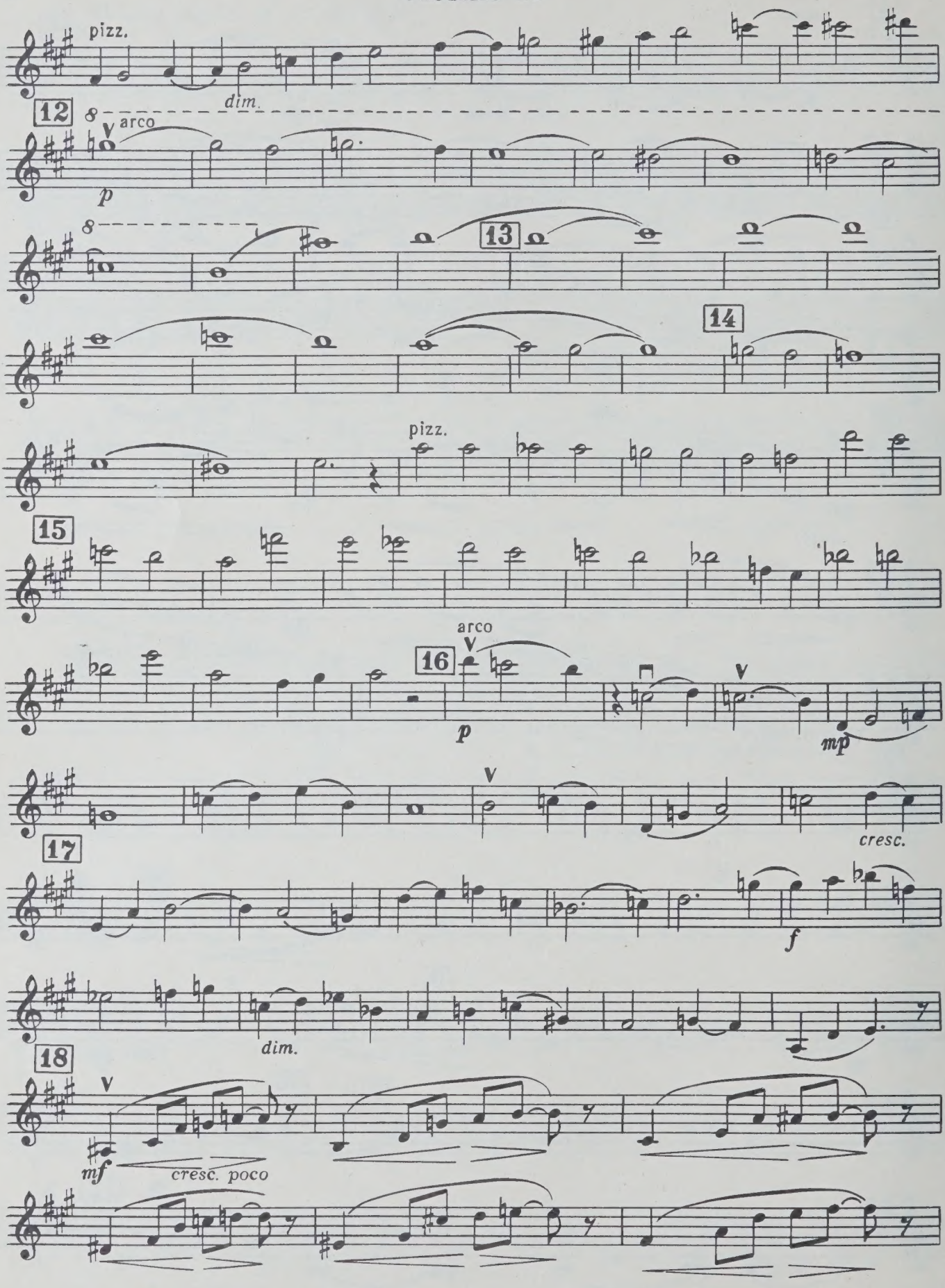


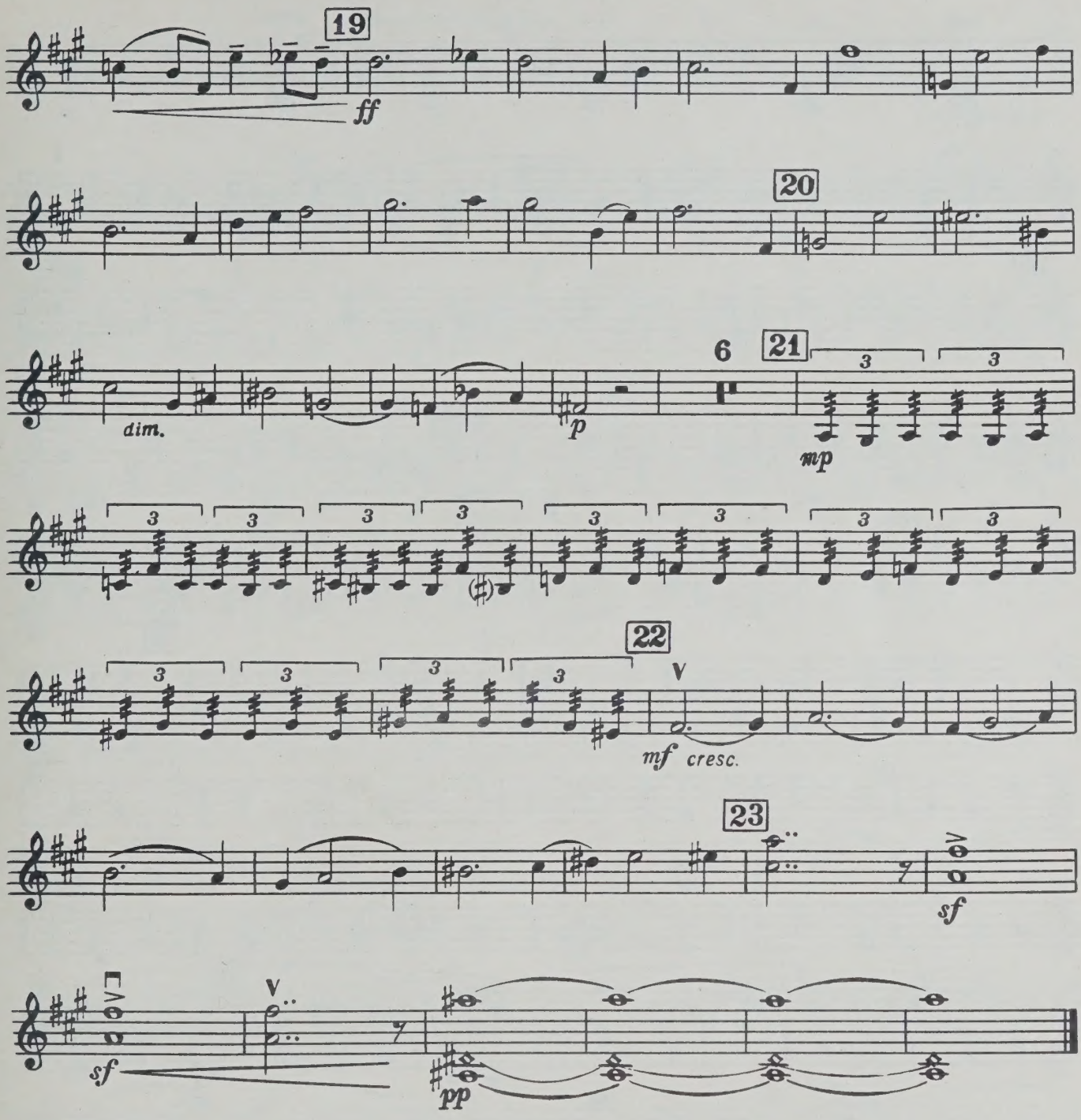
II



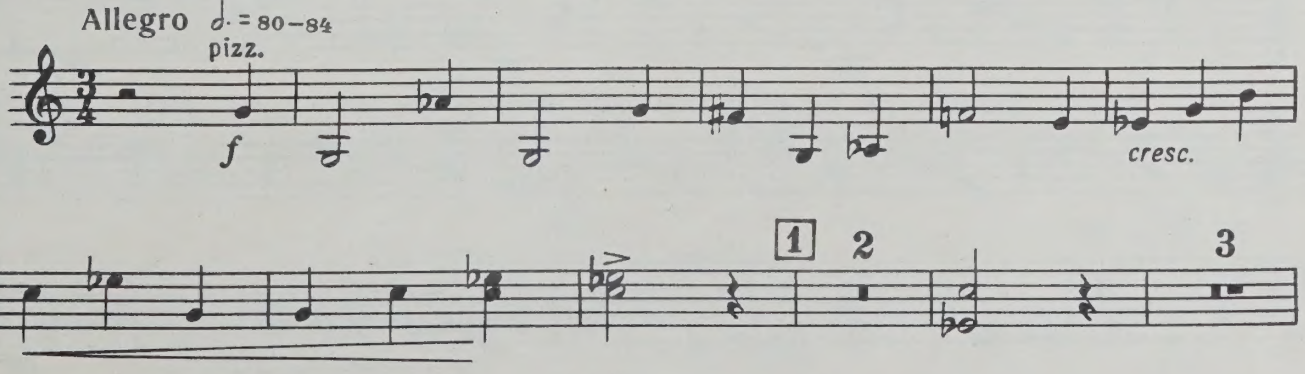

4
arco
V
p
cresc. poco
V
5
mf
dim.
6
V
cresc.
V
f
7
8
6
9
3
mf
f dim. poco
10
2
11
4

Violino II

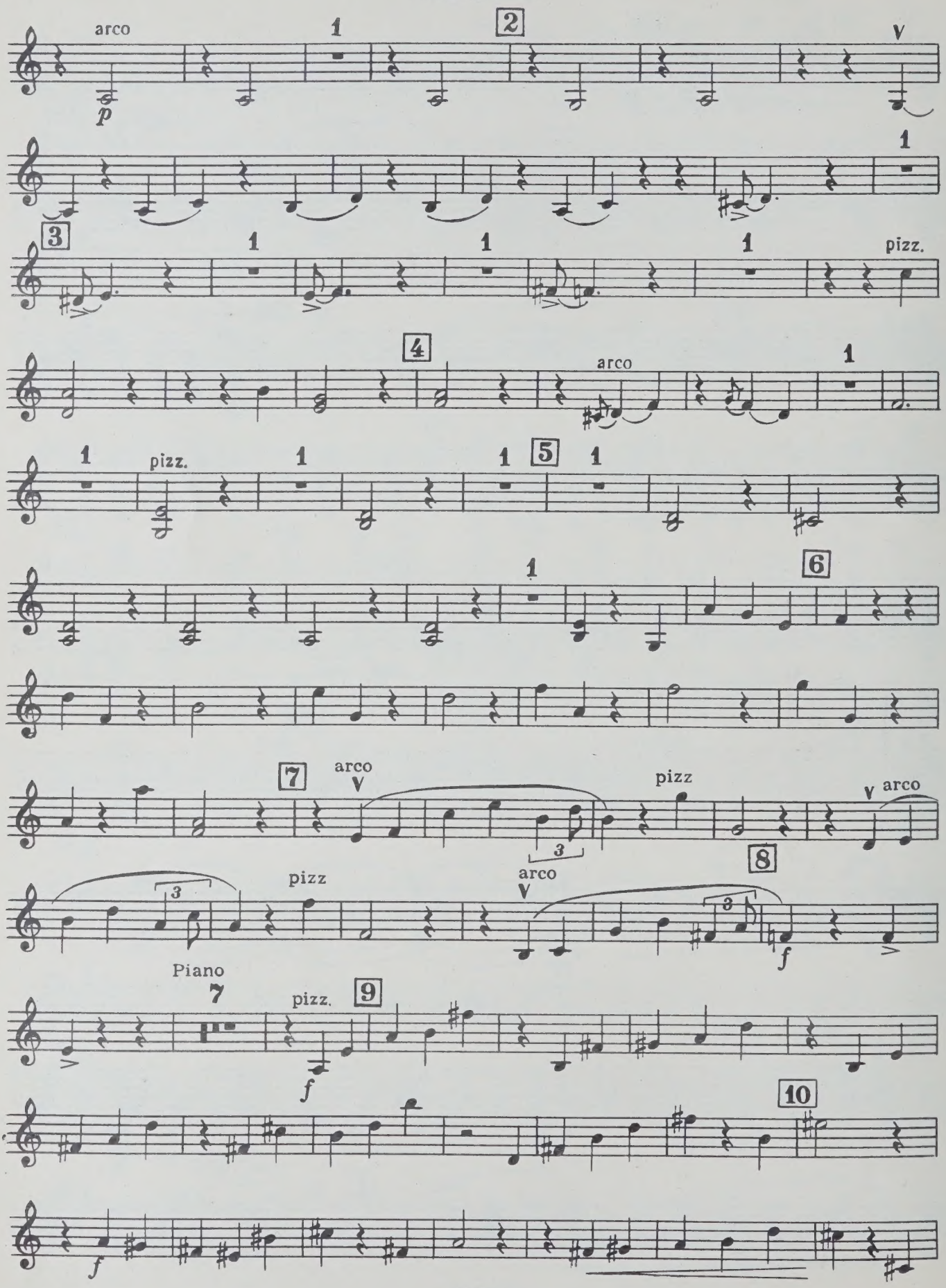

pizz.
dim.
12
arco
p
13
14
pizz.
15
arco
16
p
mp
cresc.
17
f
dim.
18
mf
cresc. poco

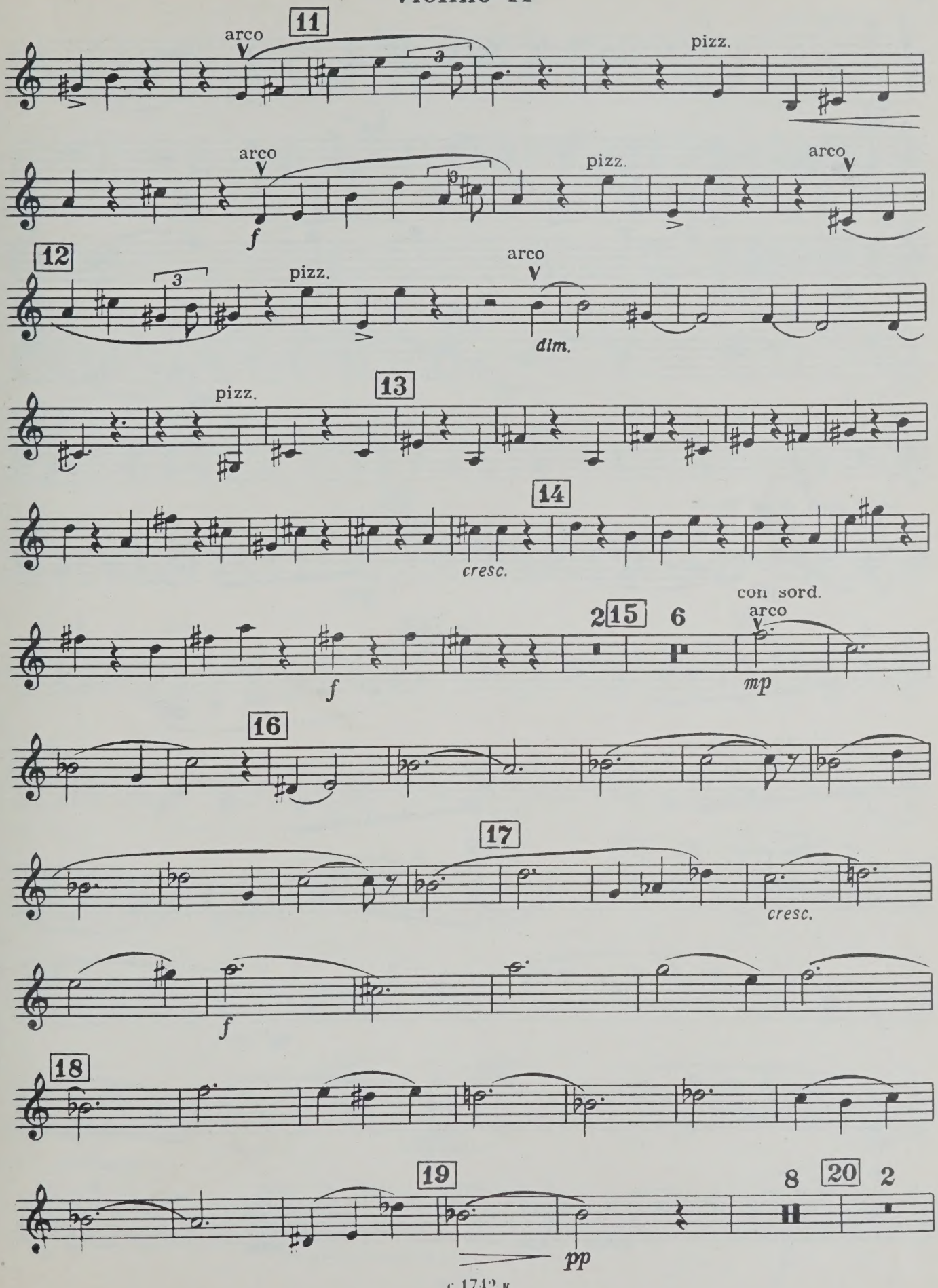

19
ff
20
dim.
p
6
21
mp
22
mf cresc.
23
sf
sf
pp

III

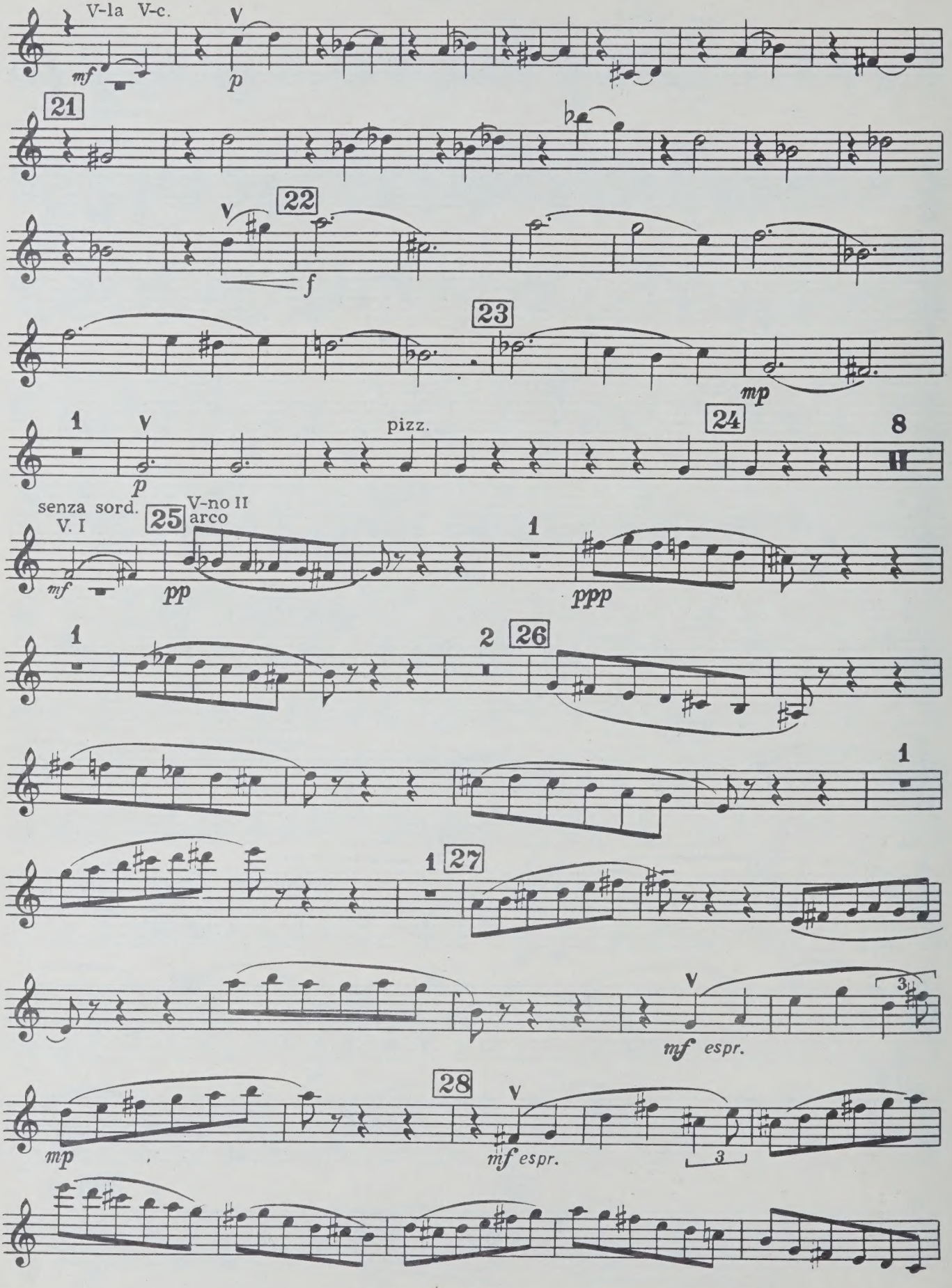

Allegro ♩. = 80–84
pizz.
f
cresc.
1
2
3

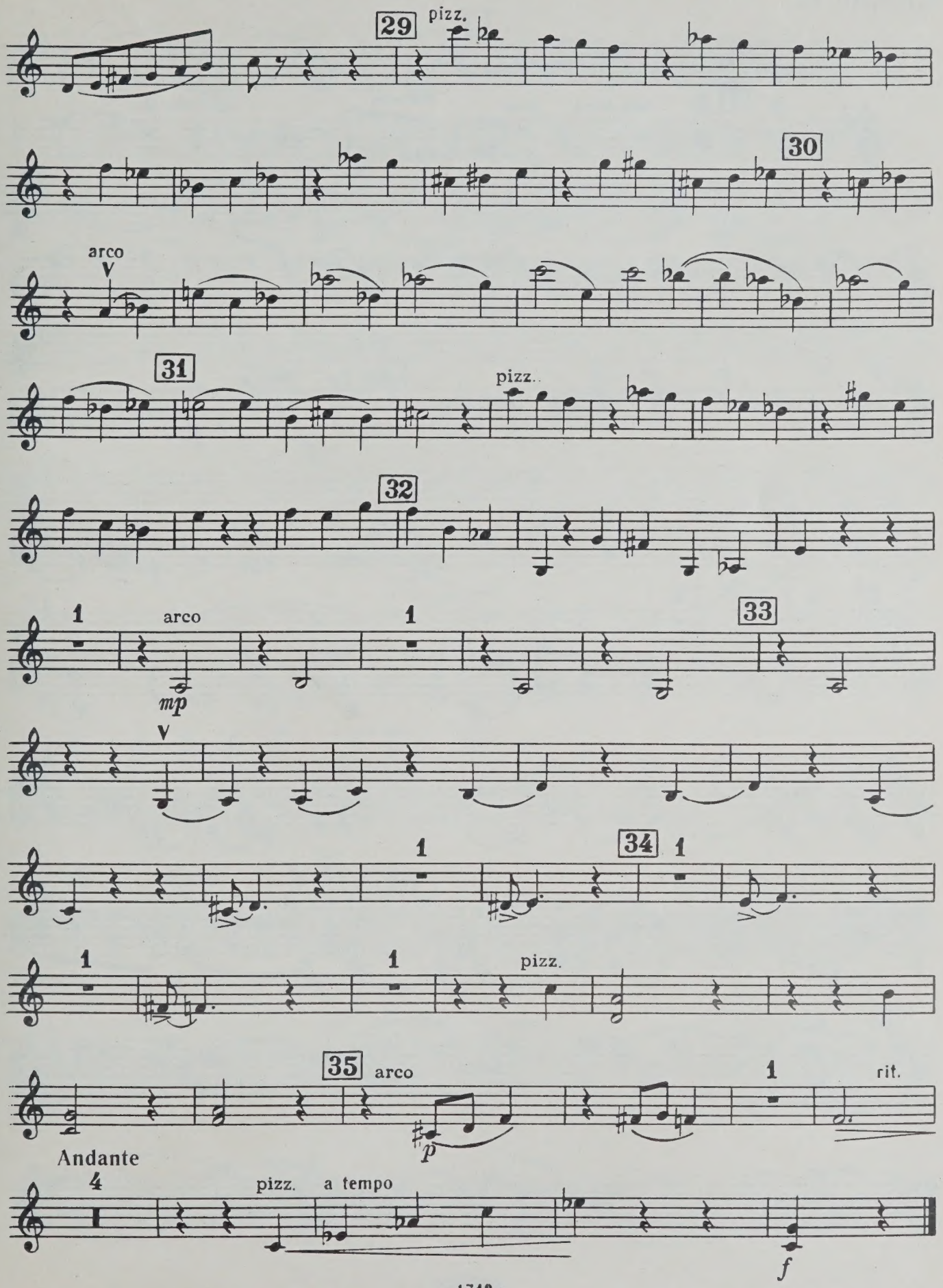
Violino II


arco
p
1
2
V
1
3
1
1
1
pizz.
4
arco
1
1
pizz.
1
1
5
1
1
6
7
arco
V
pizz
V arco
3
8
pizz
arco
V
3
f
Piano
7
pizz.
9
f
10
f


11
arco
pizz.
arco
f
pizz.
arco
12
3
pizz.
arco
dim.
pizz.
13
14
cresc.
2
15
6
con sord.
arco
f
mp
16
17
cresc.
f
18
19
8
20
2
pp

Violino II


V-la V-c.
mf
p
21
22
f
23
mp
1
p
pizz.
24
8
senza sord.
V. I
25
V-no II
arco
mf
pp
1
ppp
1
2
26
1
1
27
mf espr.
mp
28
mf espr.
3

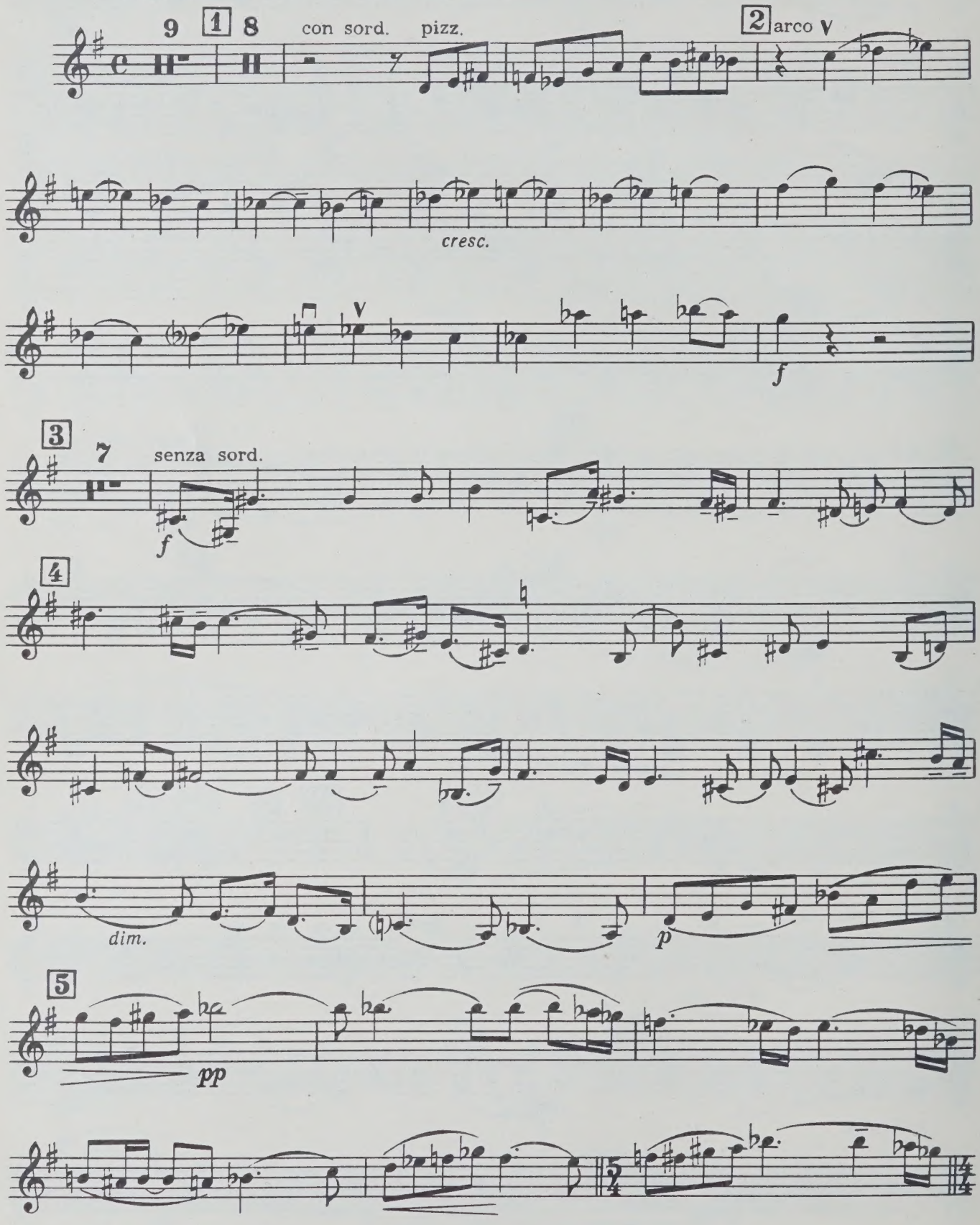

29
pizz.
30
arco
31
pizz.
32
1
arco
mp
1
33
1
34
1
1
pizz.
35
arco
p
1
rit.
Andante
4
pizz.
a tempo
f

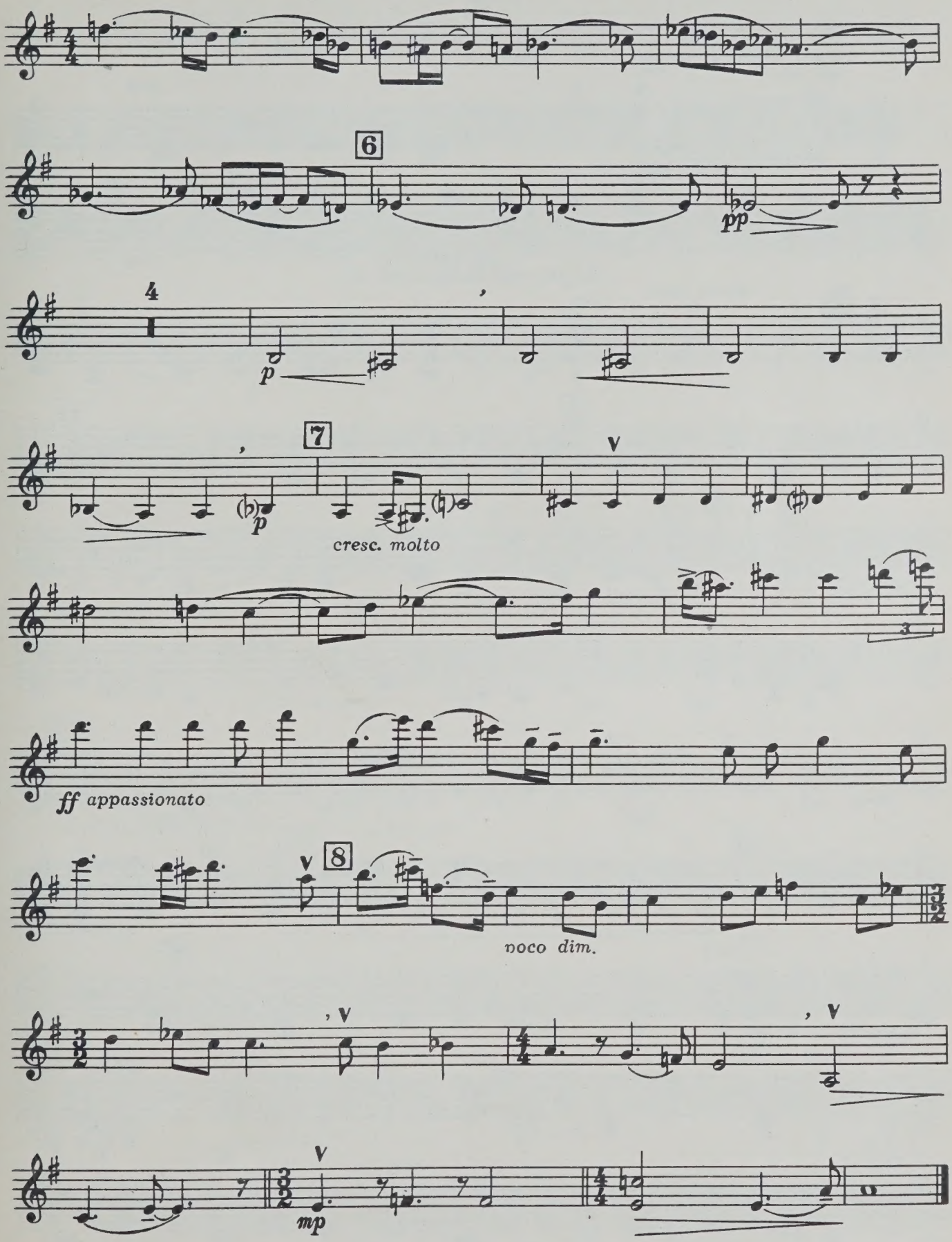
Violino II

IV

♩=52-54

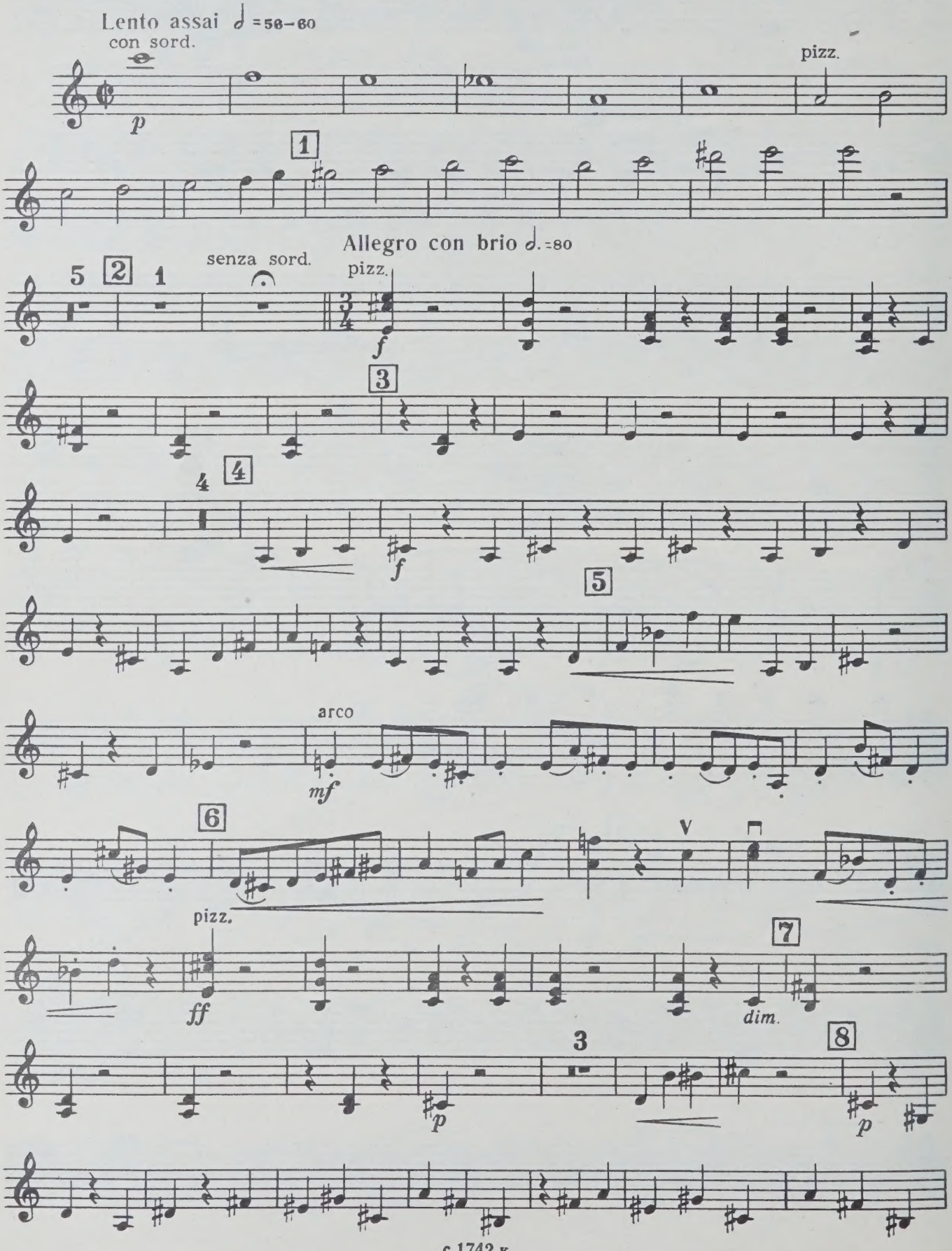
Andante. Maestoso e mesto ♩=52-54

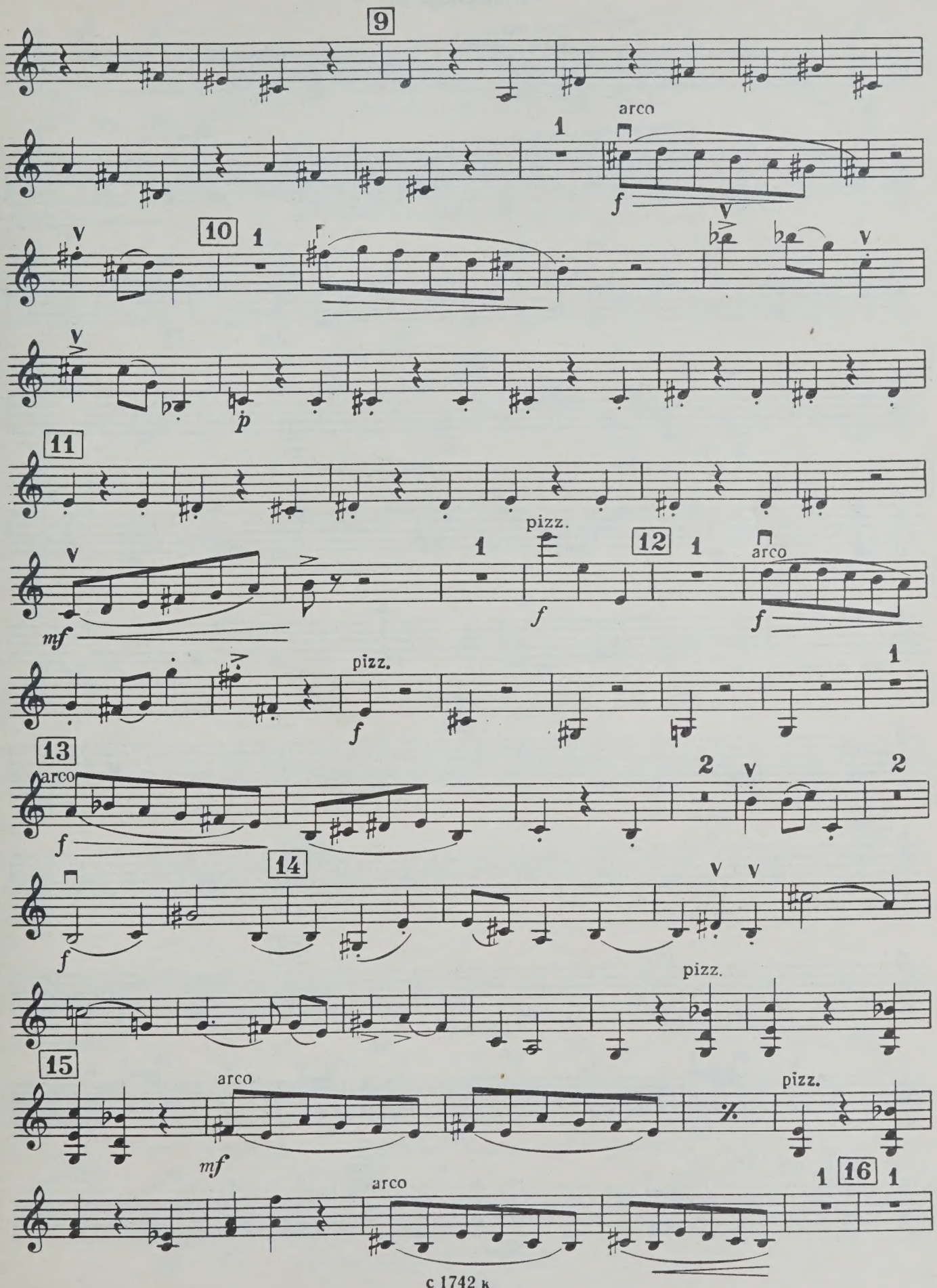



6
pp
4
p
7
cresc. molto
ff appassionato
8
poco dim.
mp

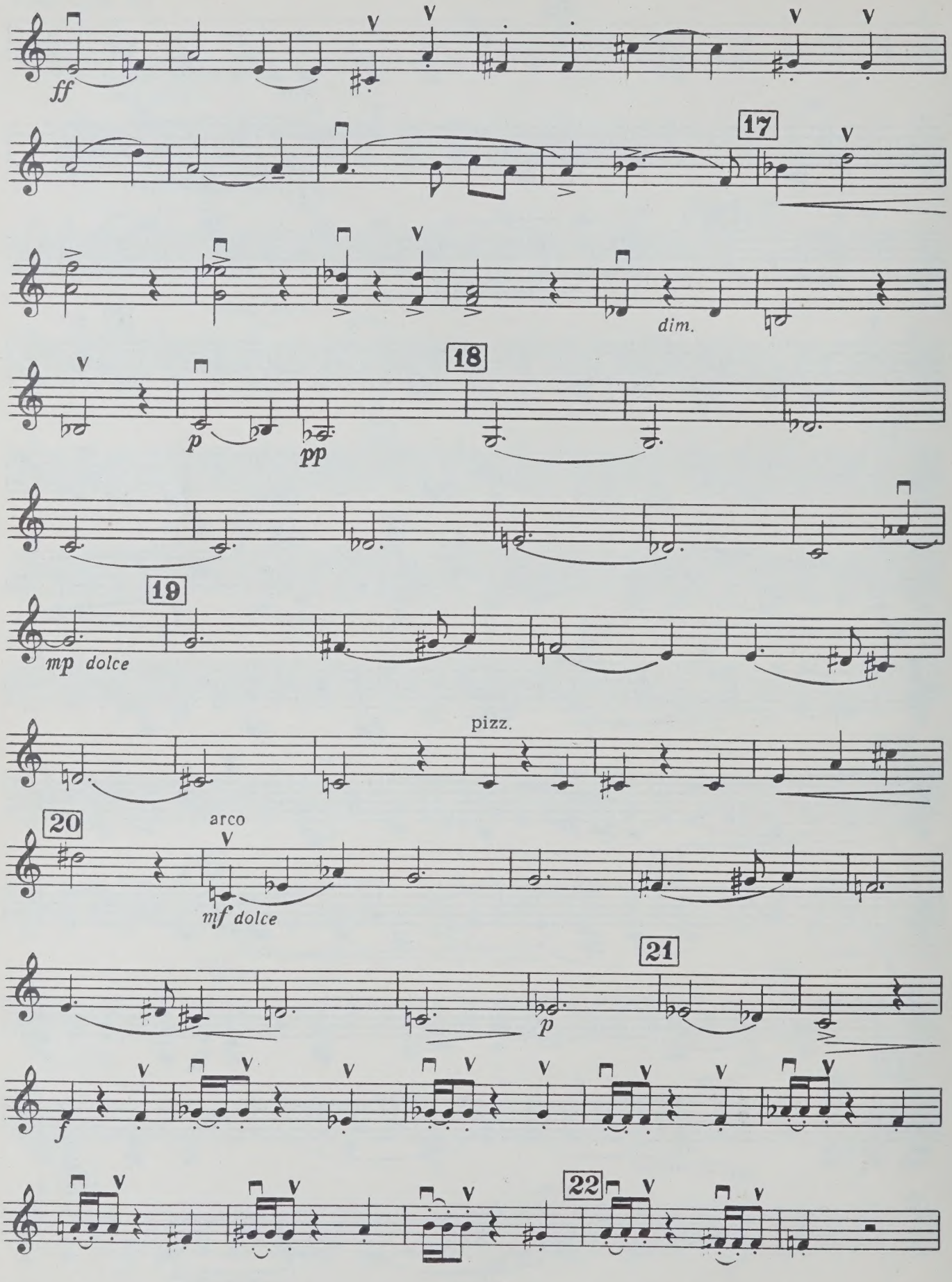
Violino II

V

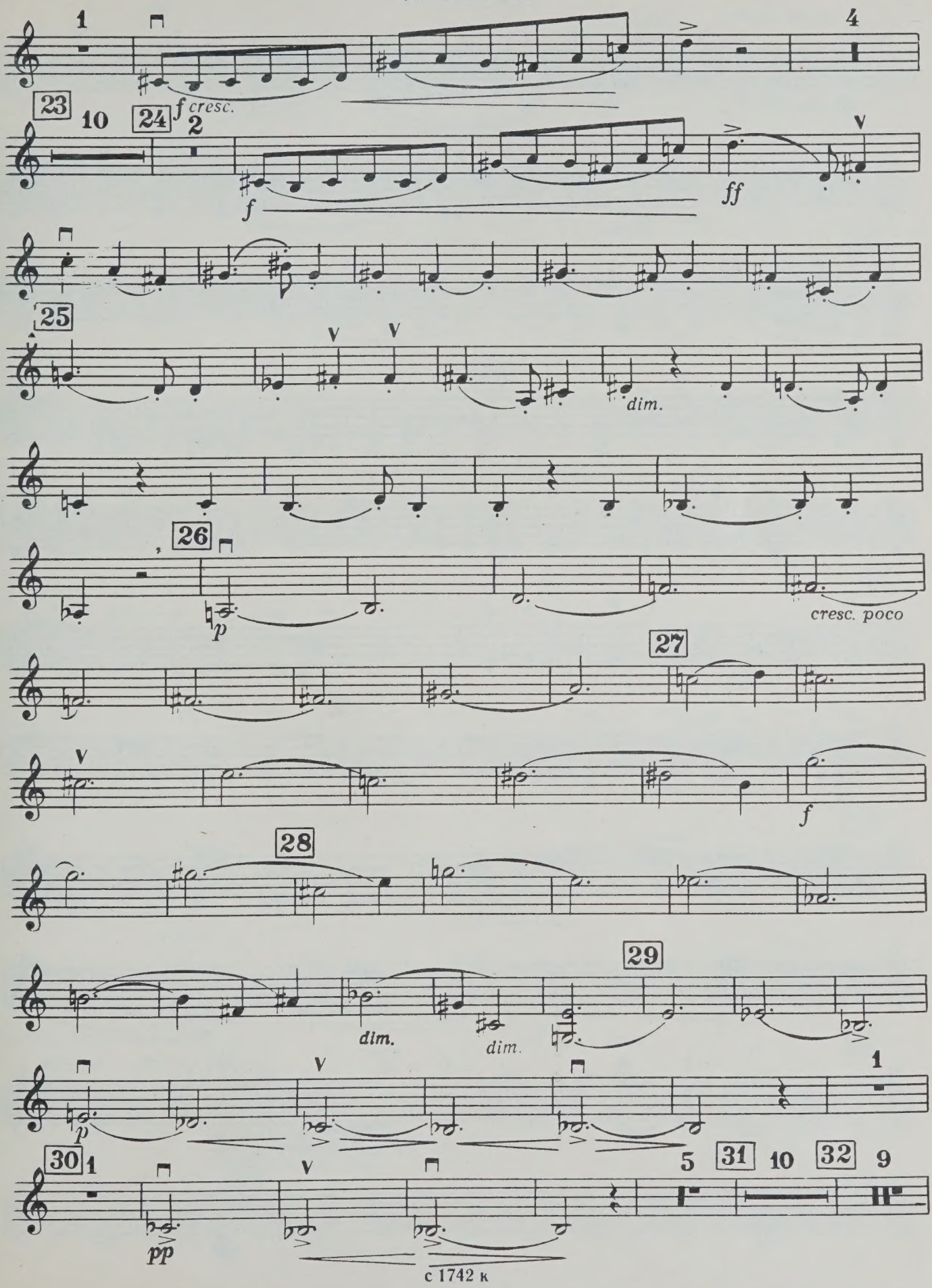

Lento assai ♩=56–60
con sord.
p
pizz.
1
Allegro con brio ♩.=80
senza sord.
pizz.
5
2
1
f
3
4
4
f
5
arco
mf
6
V
pizz.
ff
7
dim.
3
8
p
p


9
arco
f
10
p
11
pizz.
12
mf
f
arco
pizz.
13
arco
14
pizz.
15
arco
mf
pizz.
16
arco

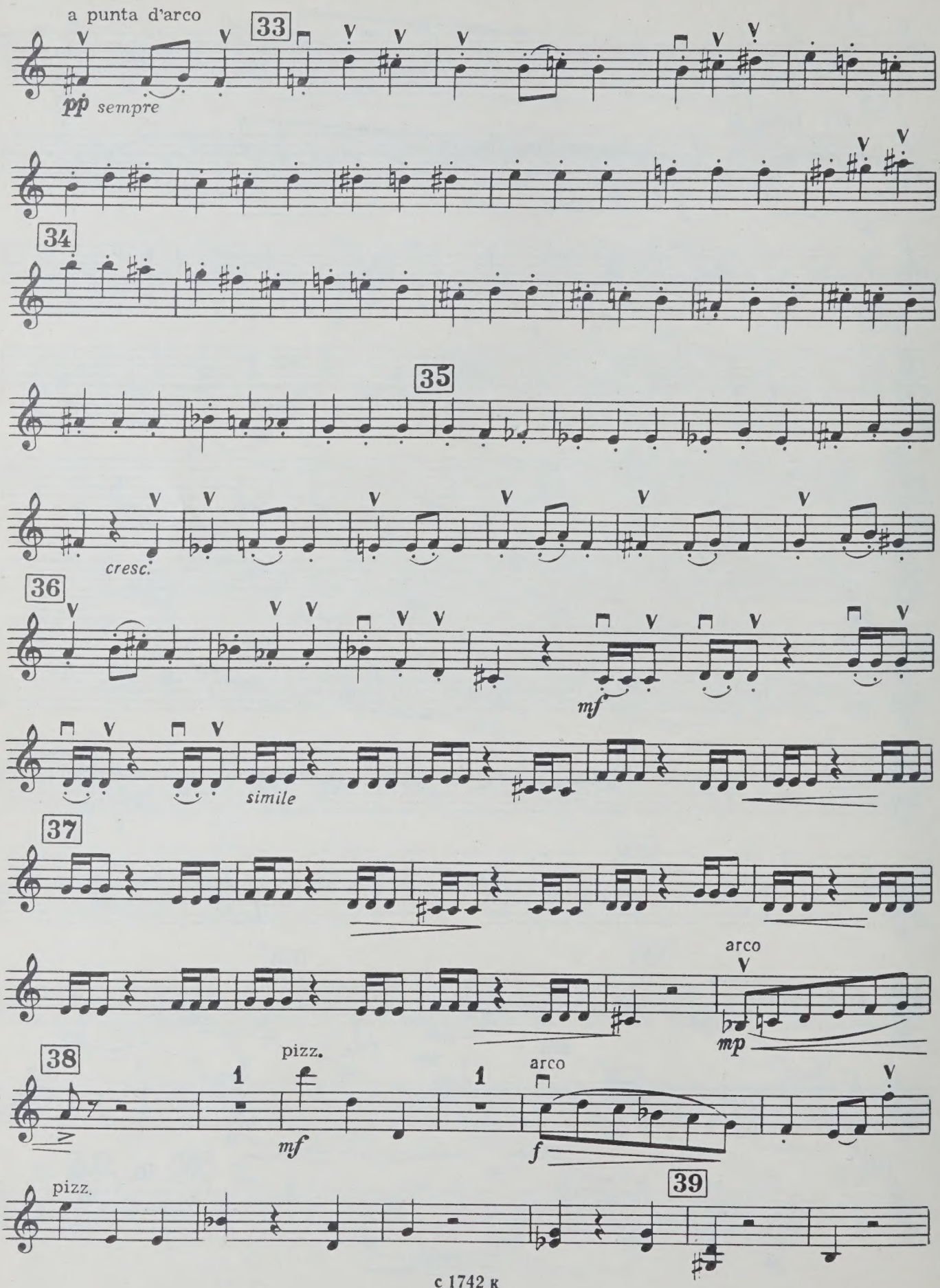
Violino II

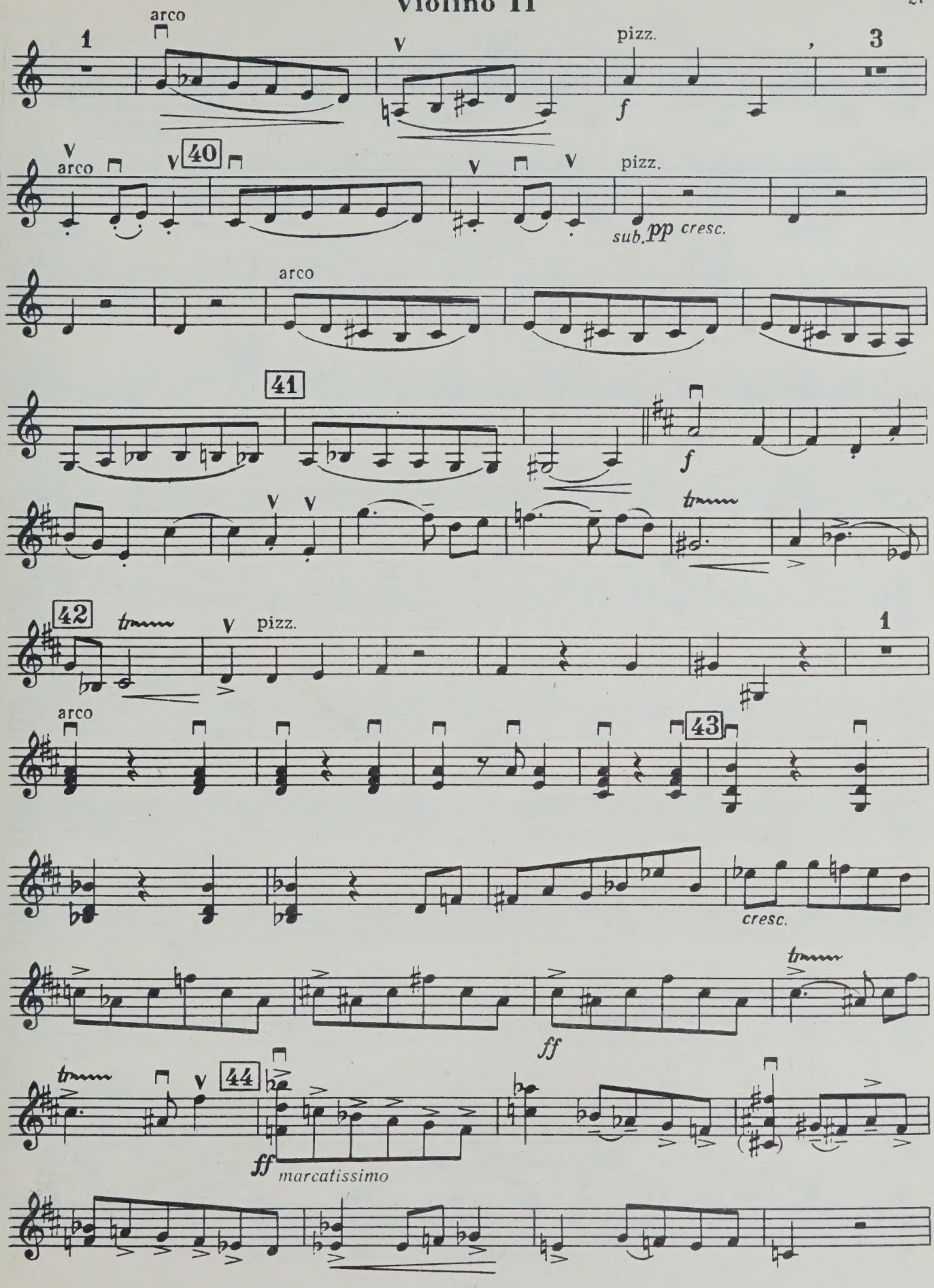


Violino II

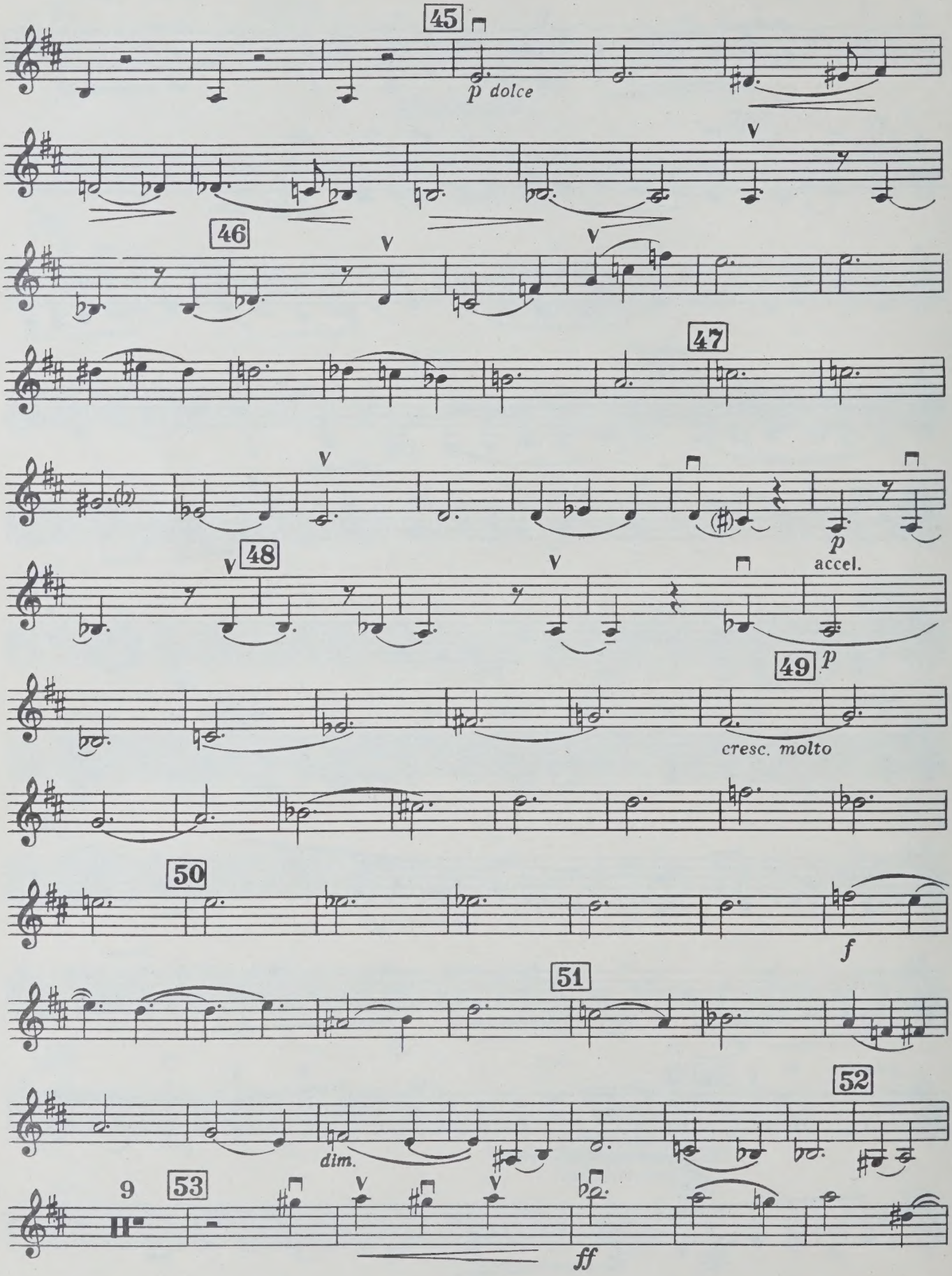

1
4
23
10
24
2
f cresc.
f
ff
25
dim.
26
p
cresc. poco
27
f
28
29
dim.
dim.
p
1
30
1
5
31
10
32
9
pp

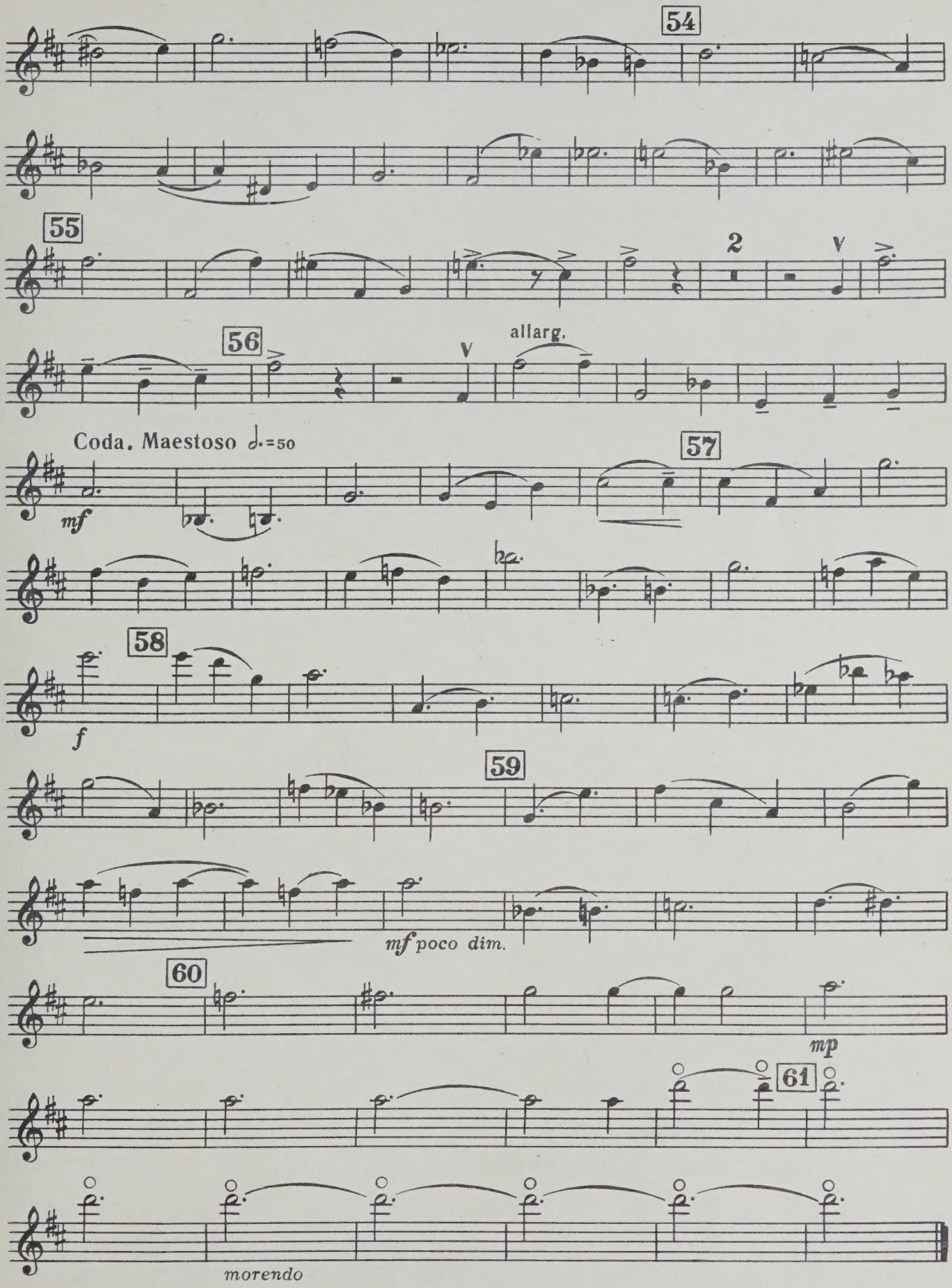
Violino II


a punta d'arco
33
pp sempre
34
35
cresc.
36
mf
simile
37
arco
mp
38
pizz.
1
mf
1
arco
f
pizz.
39


arco
1
pizz.
3
40
arco
pizz.
sub. pp cresc.
arco
41
f
42
pizz.
1
arco
43
cresc.
ff
44
ff marcatissimo

Violino II




54
55
2
V
56
V
allarg.
Coda. Maestoso ♩.=50
mf
57
58
f
59
mf poco dim.
60
mp
61
morendo

UNIVERSITY OF TORONTO
Viola
EDWARD JOHNSON
MUSIC LIBRARY

M
512
G64
Op. 20

Viola

Николаю Яковлевичу Мясковскому
To Nikolai Myaskovsky

КВИНТЕТ

для фортепиано, двух скрипок, альта и виолончели

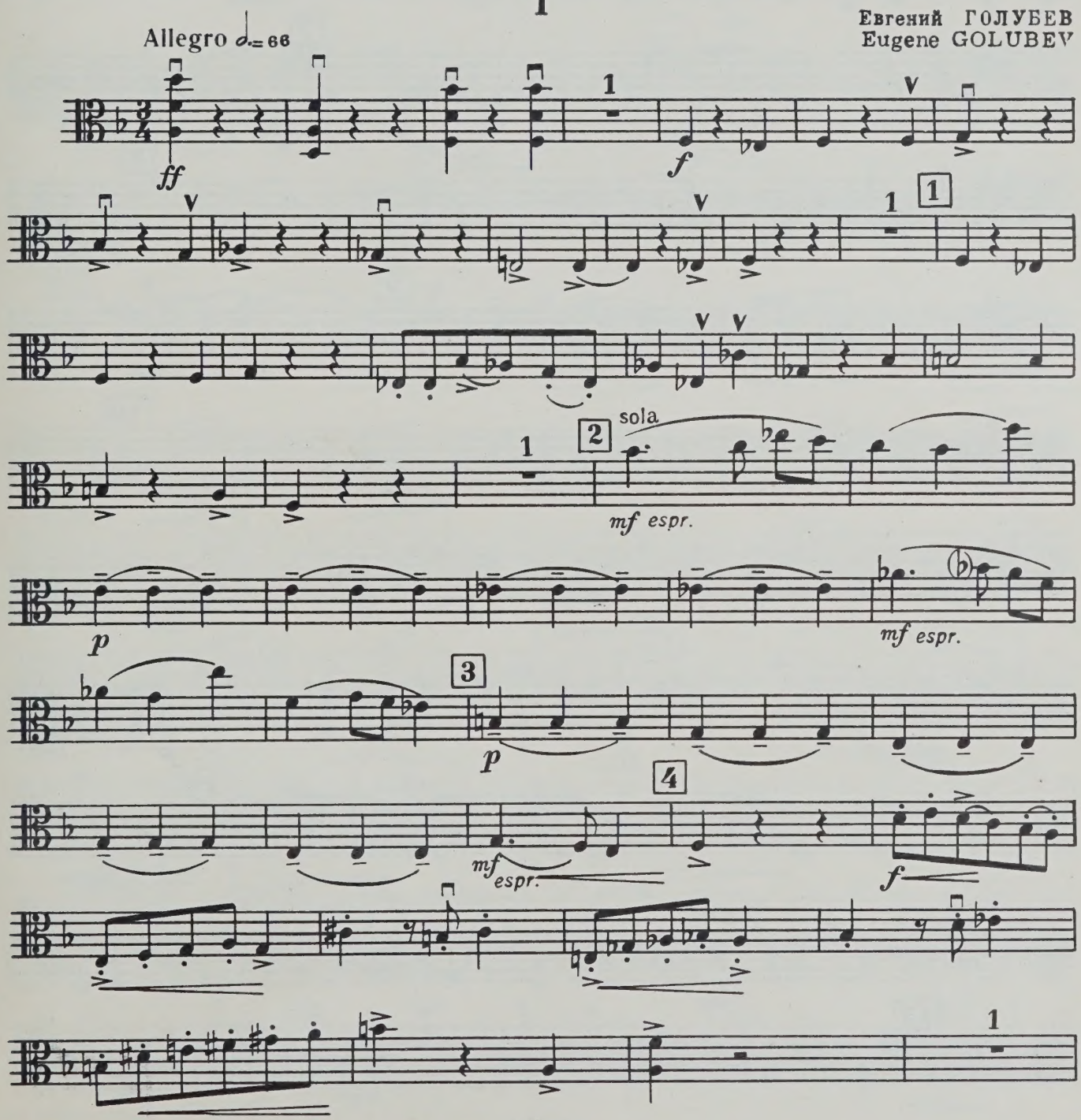
QUINTET

for Piano, two Violins, Viola and Violoncello

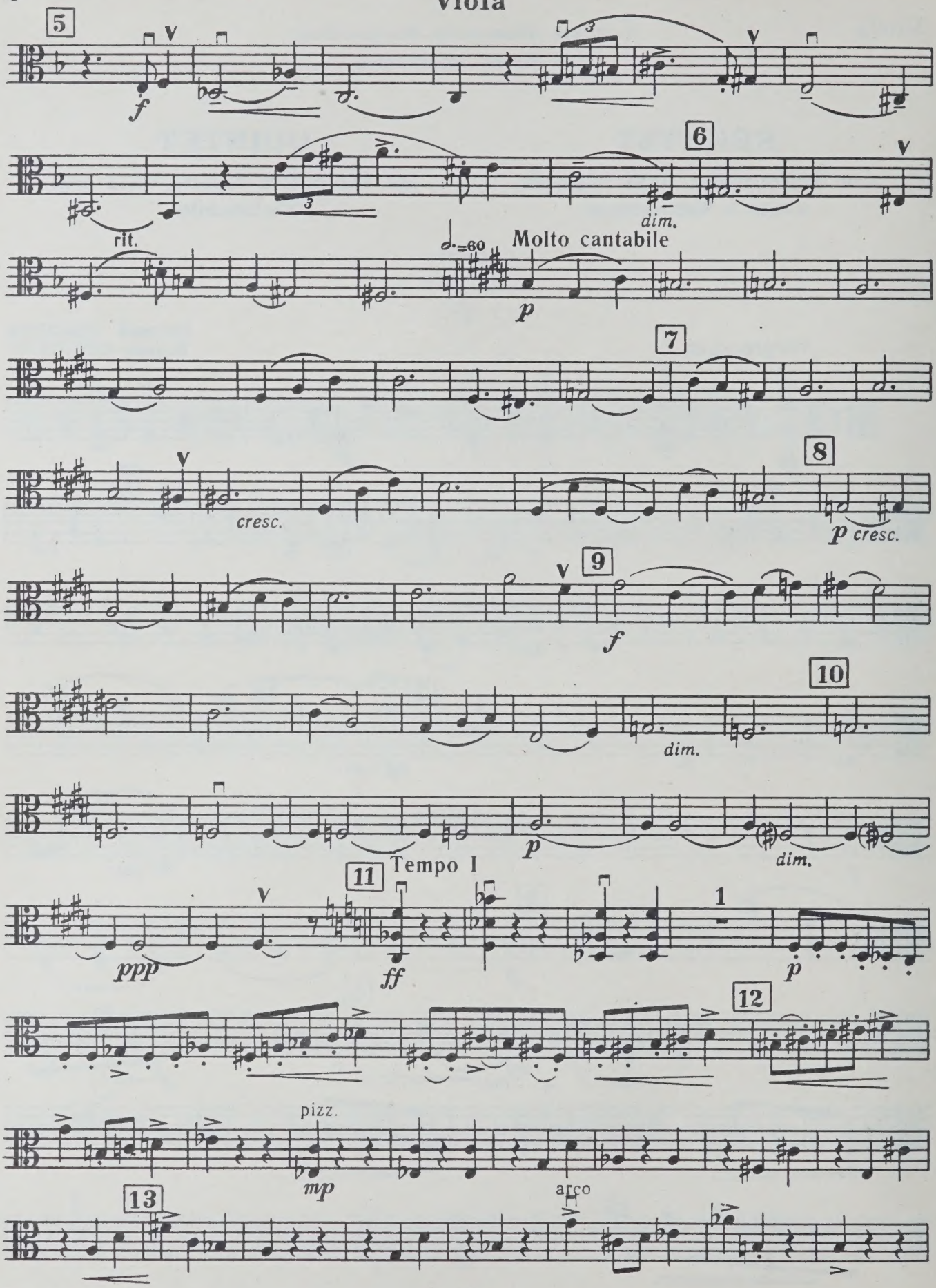
Op. 20
(1938 г.)

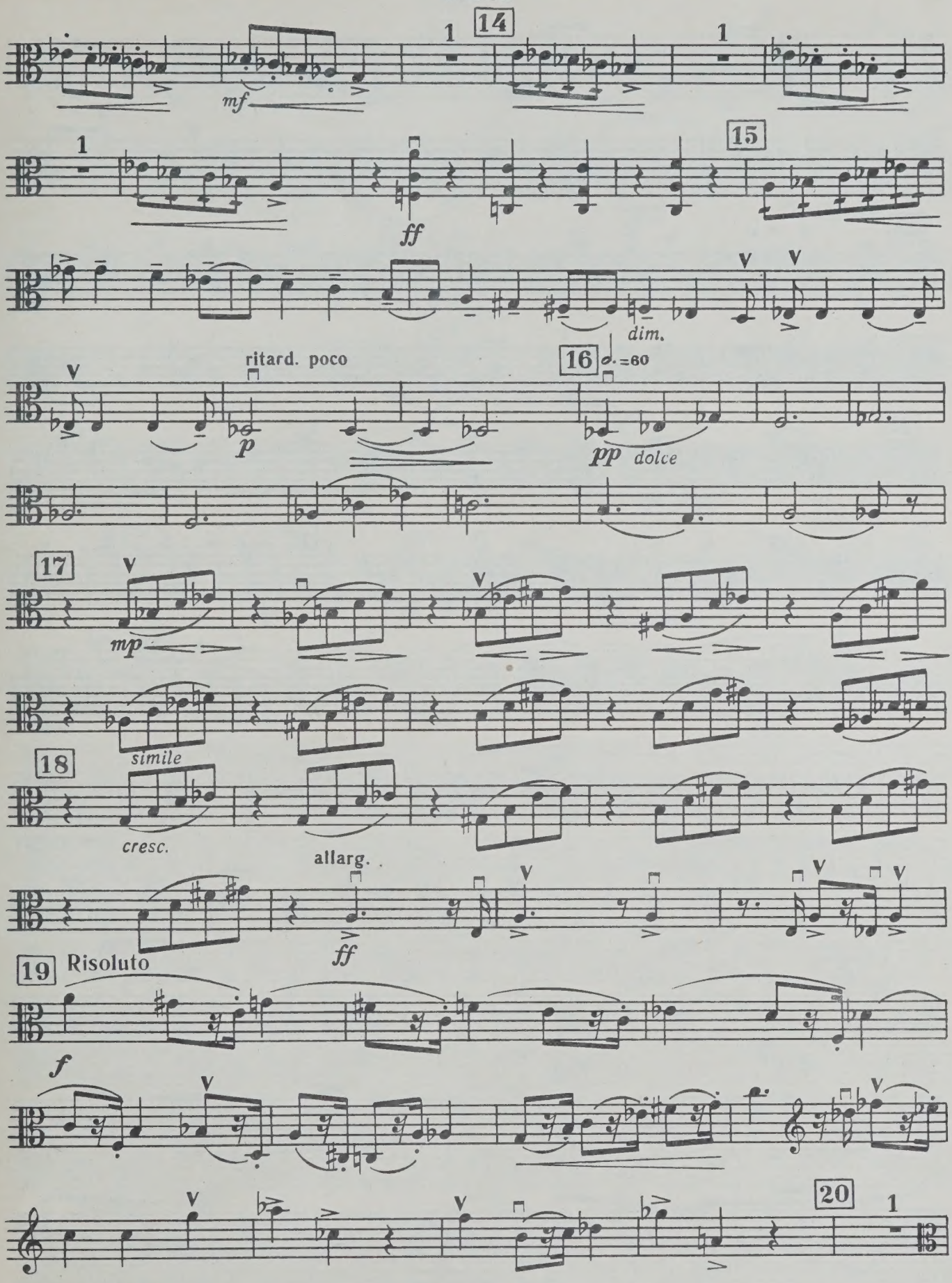
I

Евгений ГОЛУБЕВ
Eugene GOLUBEV

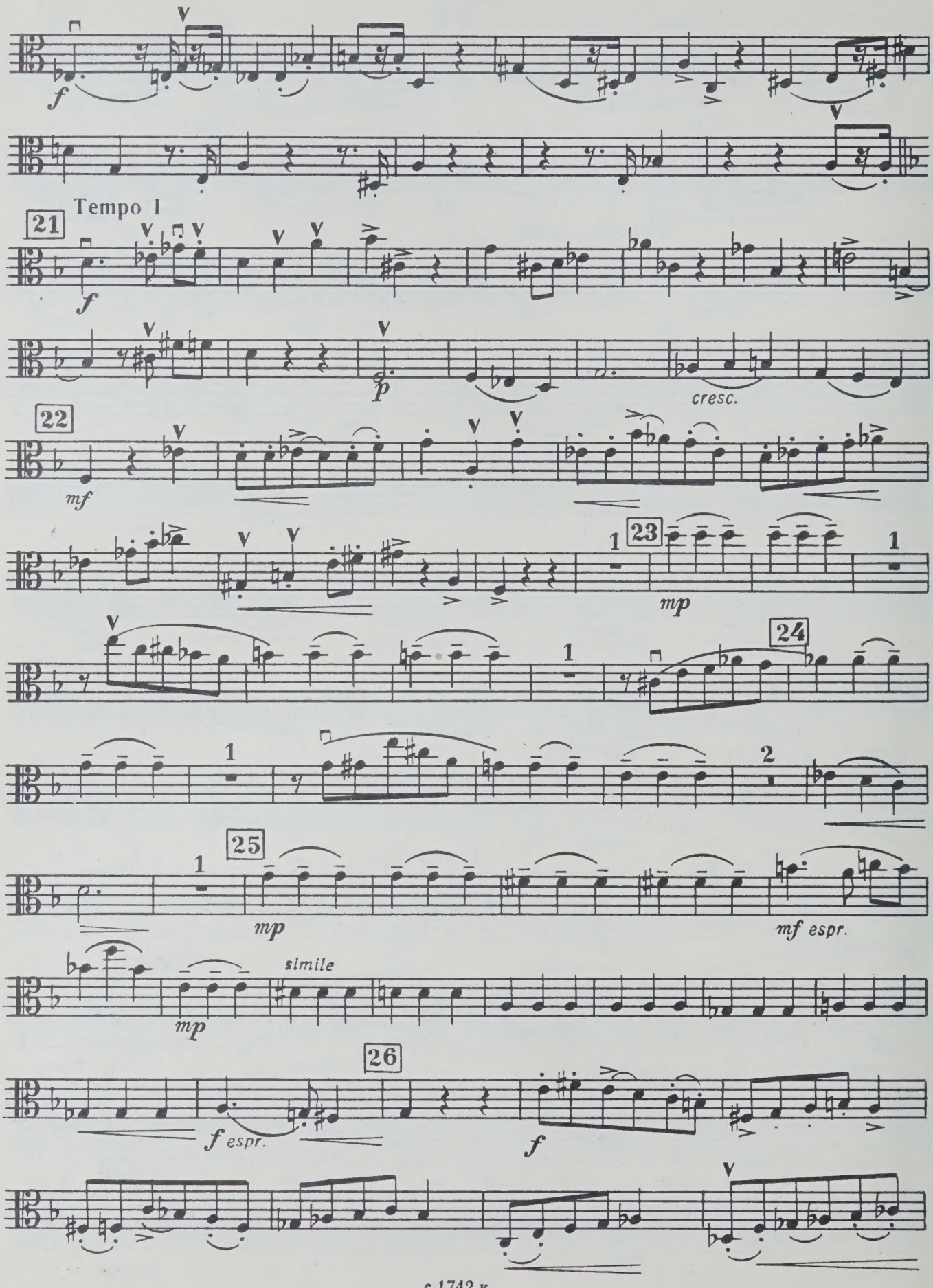


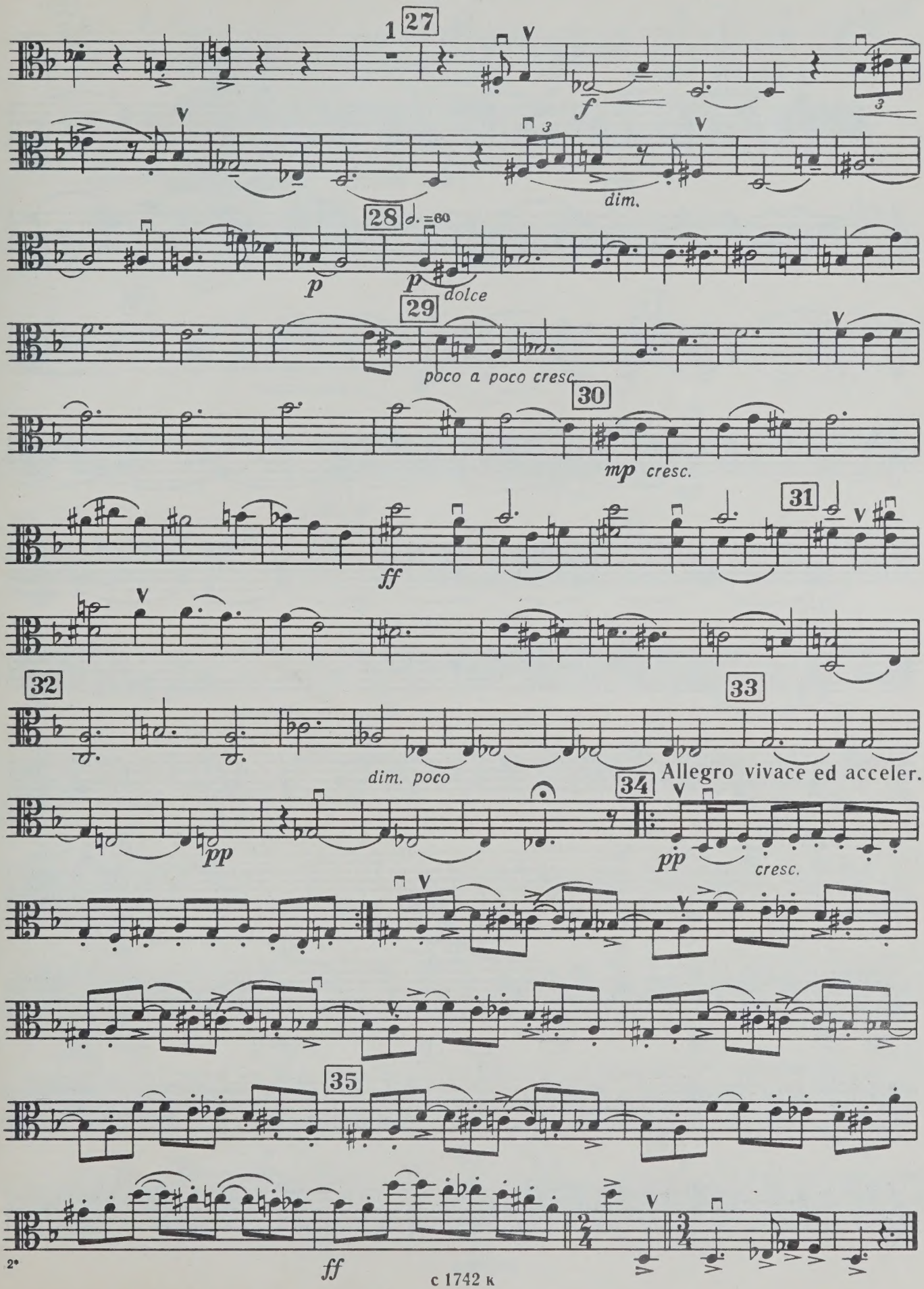
Viola


5
f
6
dim.
rit.
Molto cantabile
p
7
8
cresc.
p cresc.
9
f
10
dim.
p
dim.
Tempo I
11
ppp
ff
1
p
12
pizz.
mp
arco
13


14
mf
15
ff
dim.
ritard. poco
16
♩.=80
p
pp dolce
17
mp
simile
18
cresc.
allarg.
ff
19 Risoluto
f
20

Viola

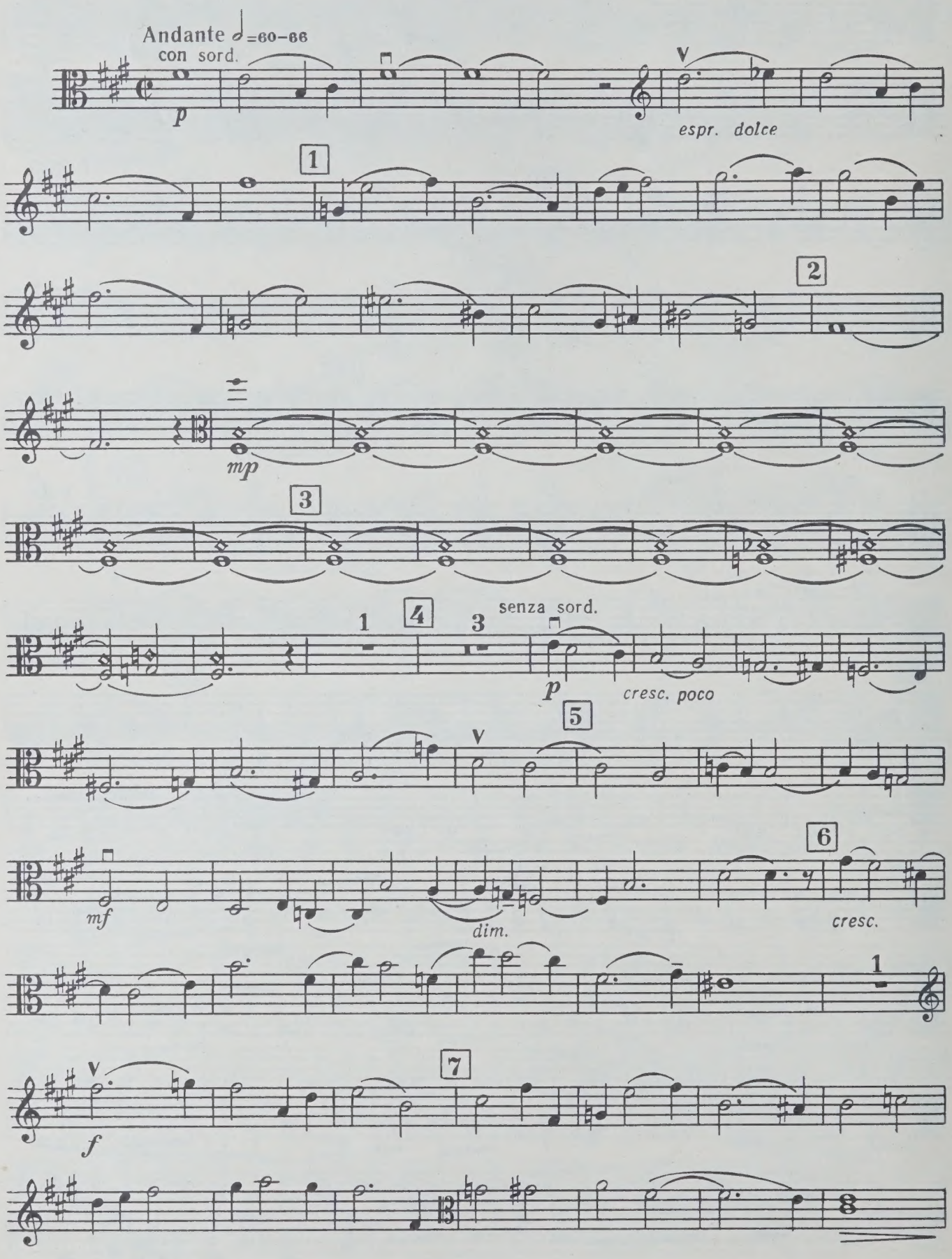

f
Tempo I
21
f
p
cresc.
22
mf
23
mp
24
25
mp
mf espr.
simile
mp
26
f espr.
f

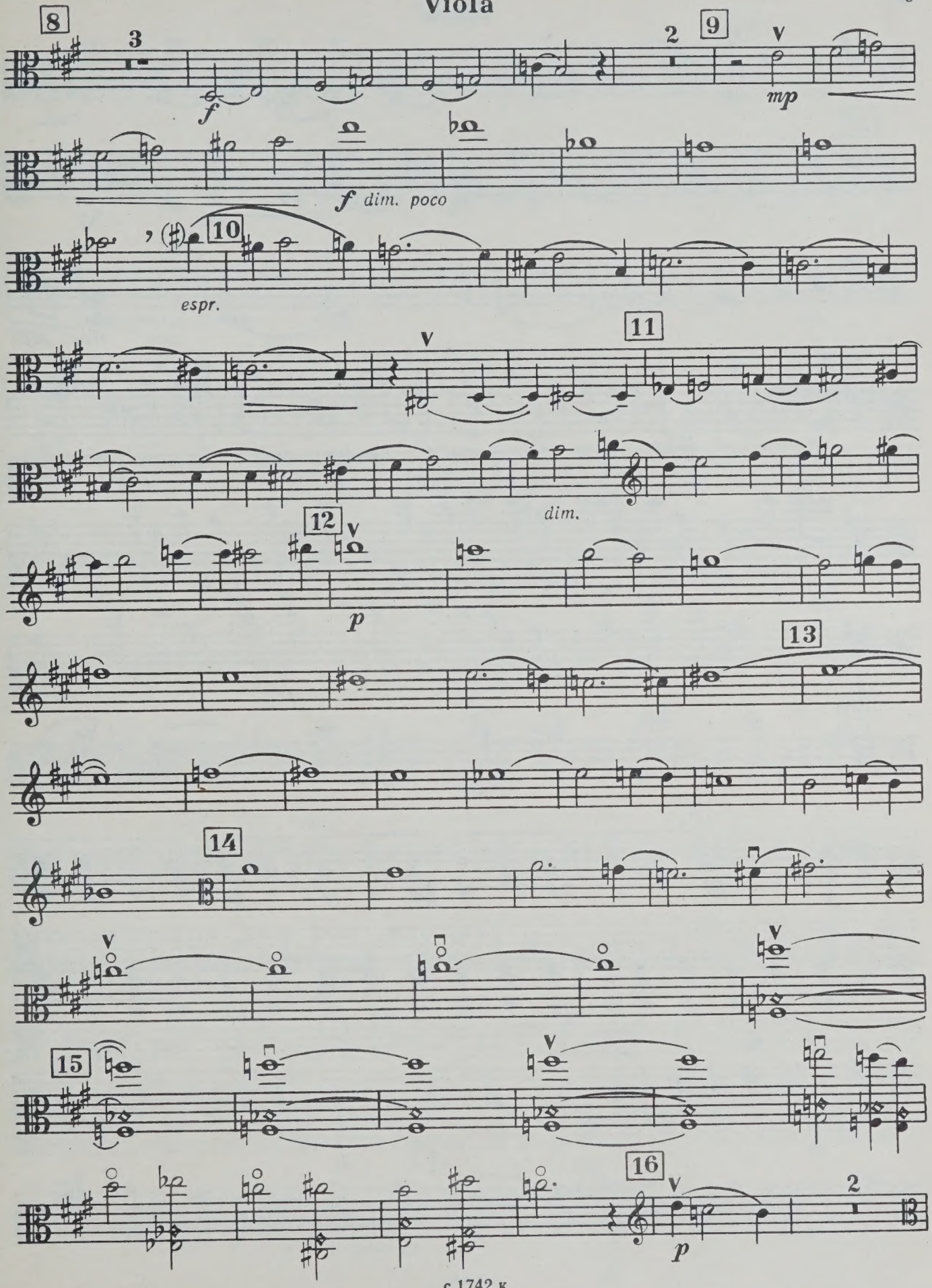

1
27
f
dim.
28
♩. =60
p
p
dolce
29
poco a poco cresc.
30
mp cresc.
31
ff
32
dim. poco
33
Allegro vivace ed acceler.
34
pp
pp
cresc.
35
ff

с 1742 к

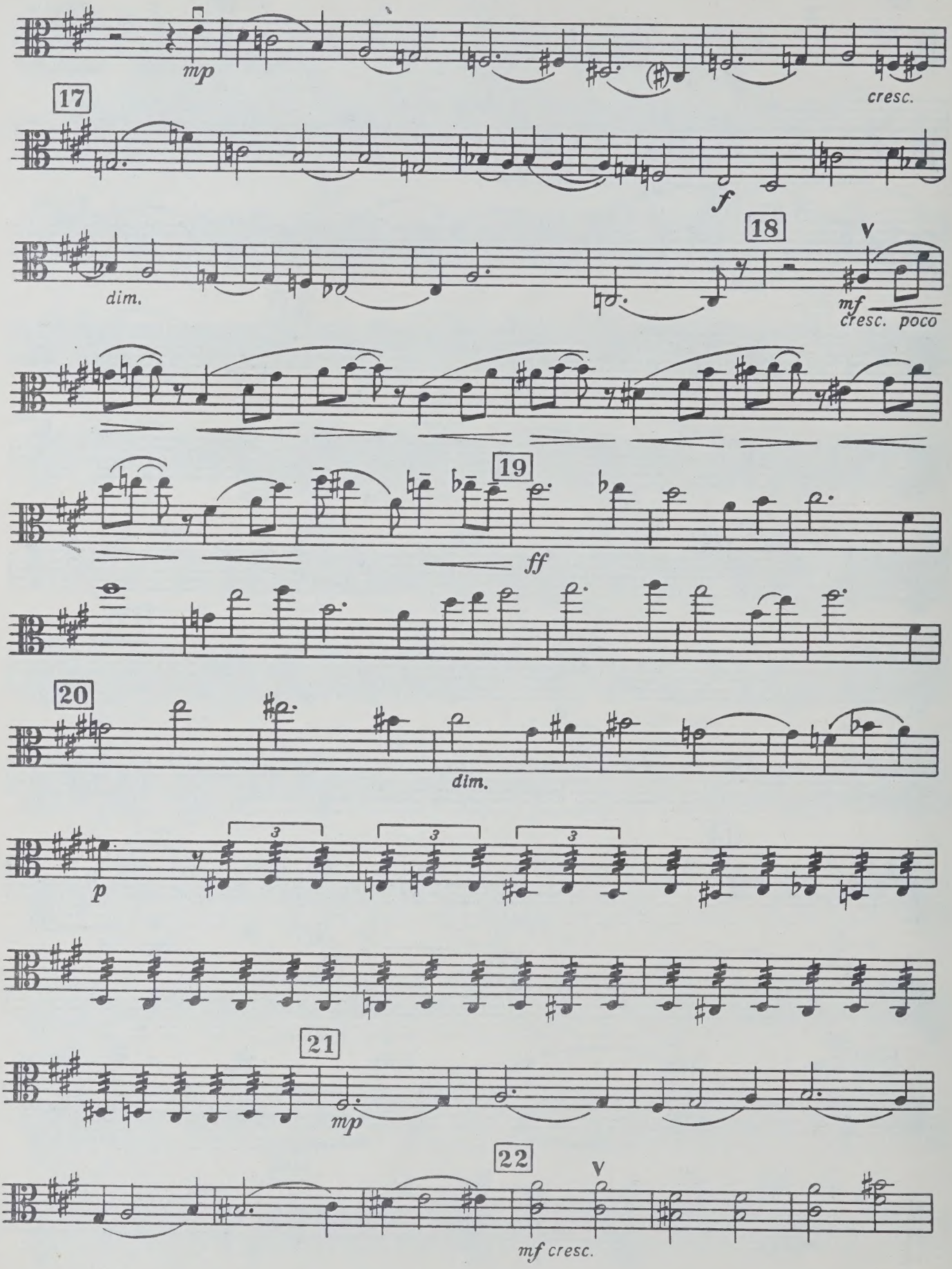
Viola

II

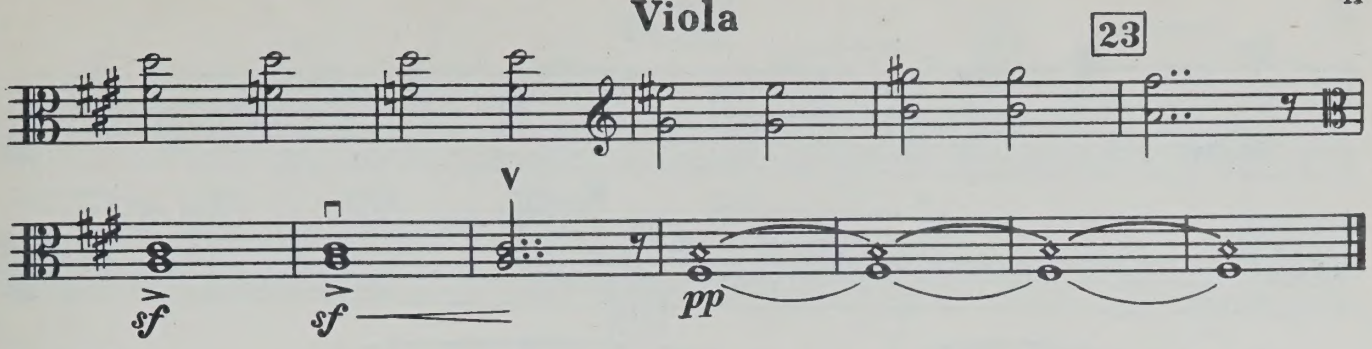

Andante ♩=60–66
con sord.
p
espr. dolce
1
2
mp
3
senza sord.
p
cresc. poco
5
mf
dim.
6
cresc.
1
7
f


8
3
f
9
2
mp
f dim. poco
10
espr.
11
dim.
12
p
13
14
15
16
2
p

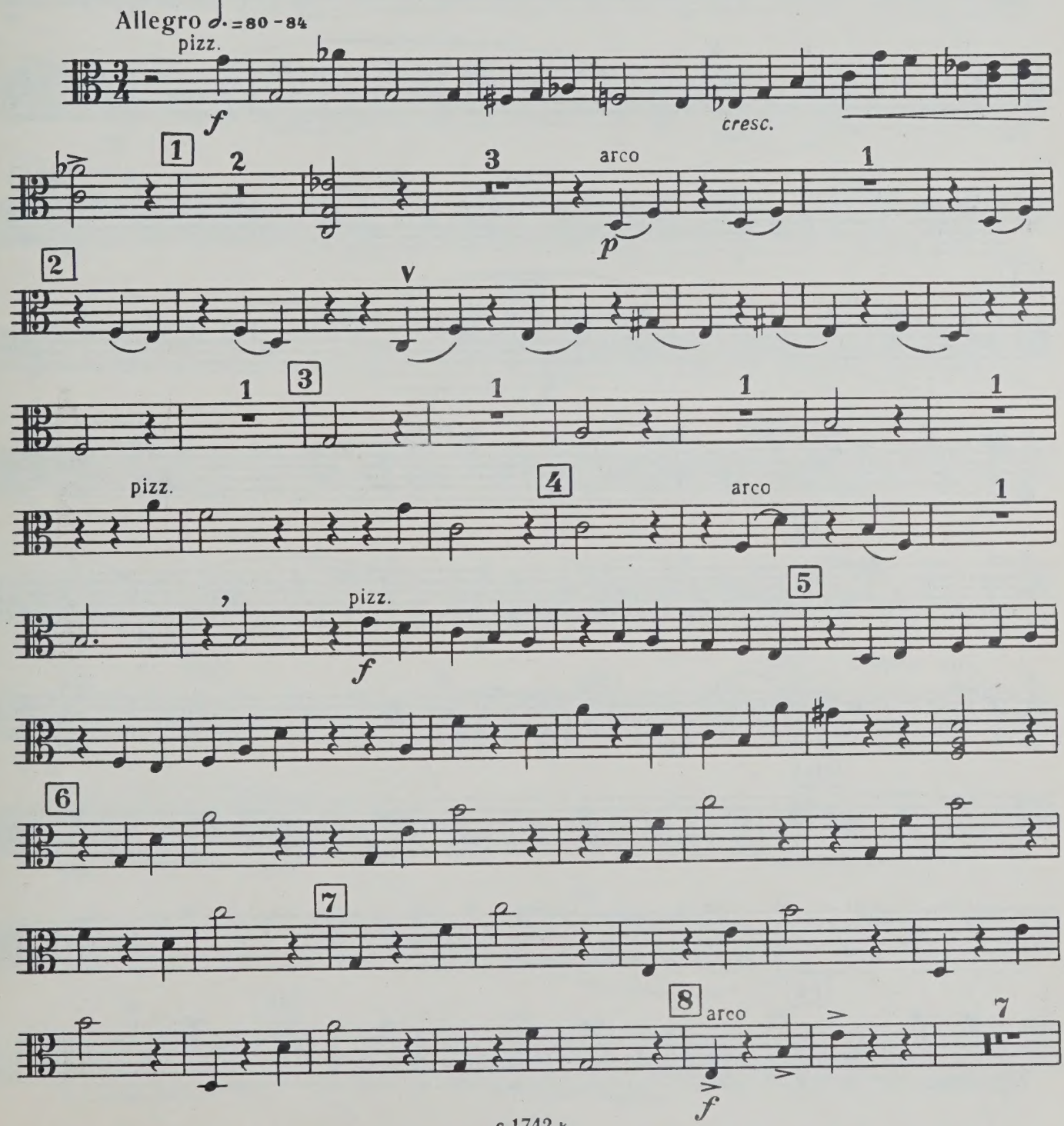
Viola


mp
cresc.
17
f
dim.
18
V
mf
cresc. poco
19
ff
20
dim.
p
3
21
mp
22
V
mf cresc.

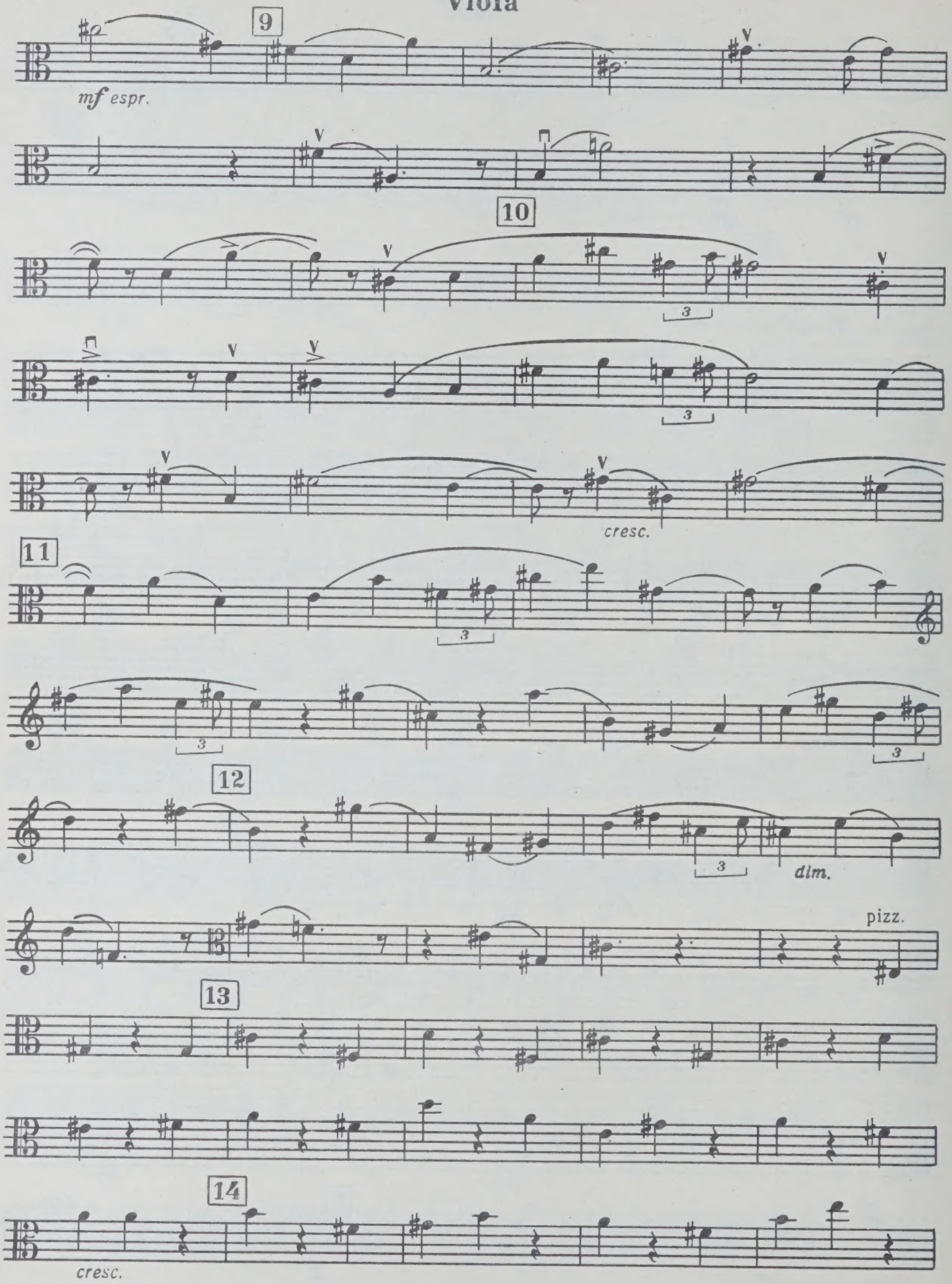
Viola


23
V
sf
sf
pp

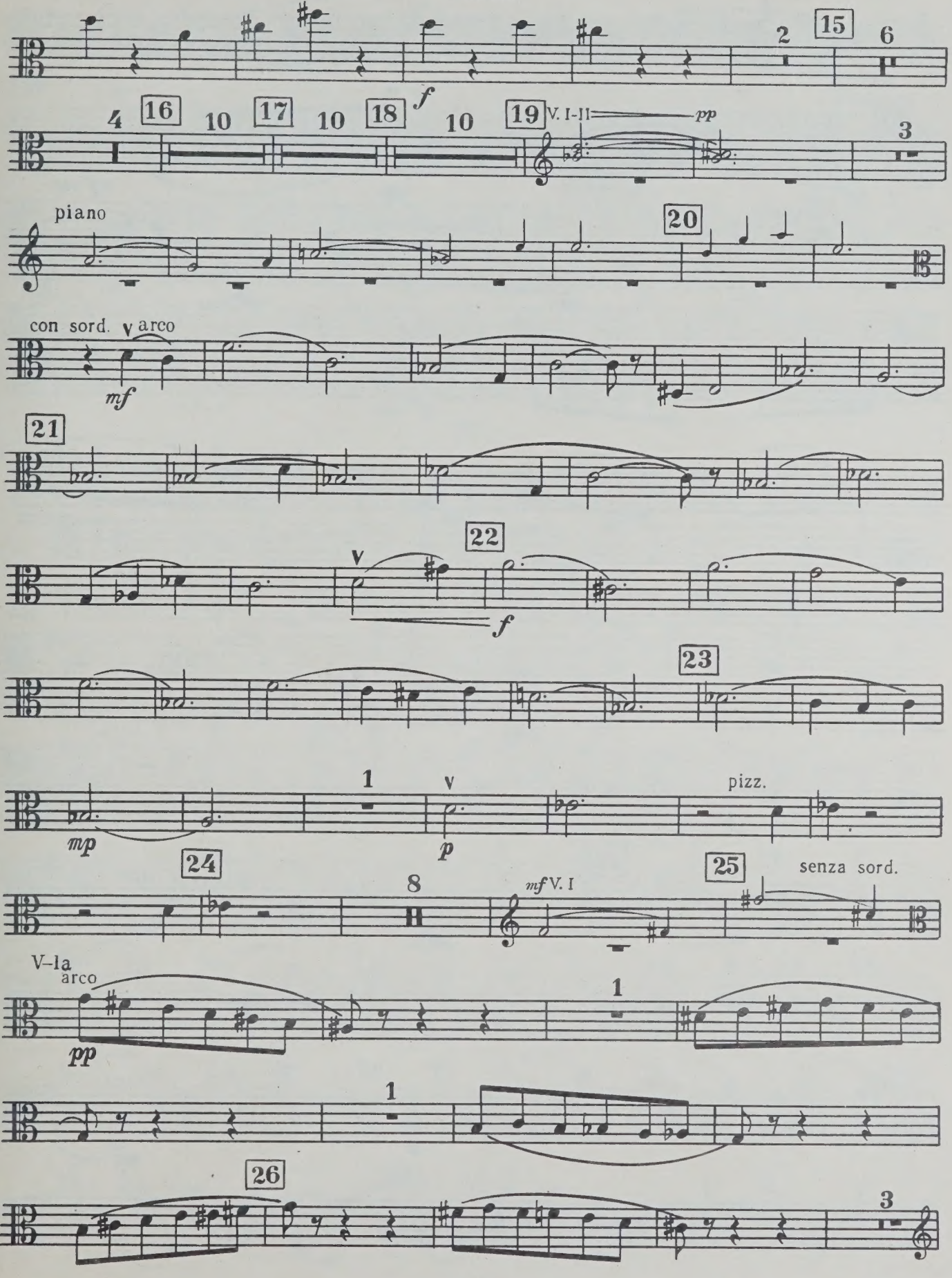
III


Allegro ♩. = 80 - 84
pizz.
f
cresc.
1
2
3
arco
p
1
2
V
3
1
1
1
1
pizz.
4
arco
1
pizz.
f
5
6
7
8
arco
f
7

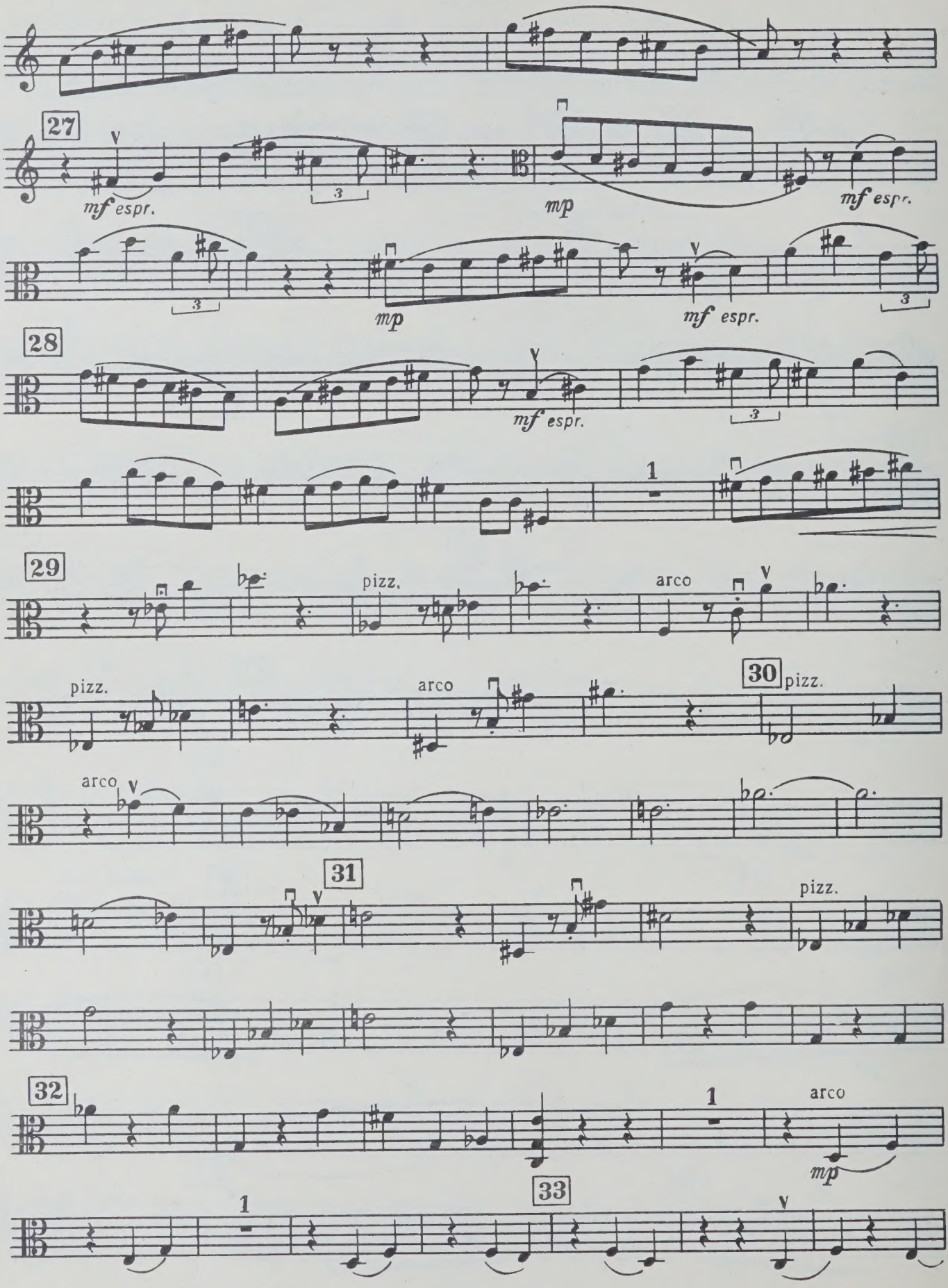
Viola



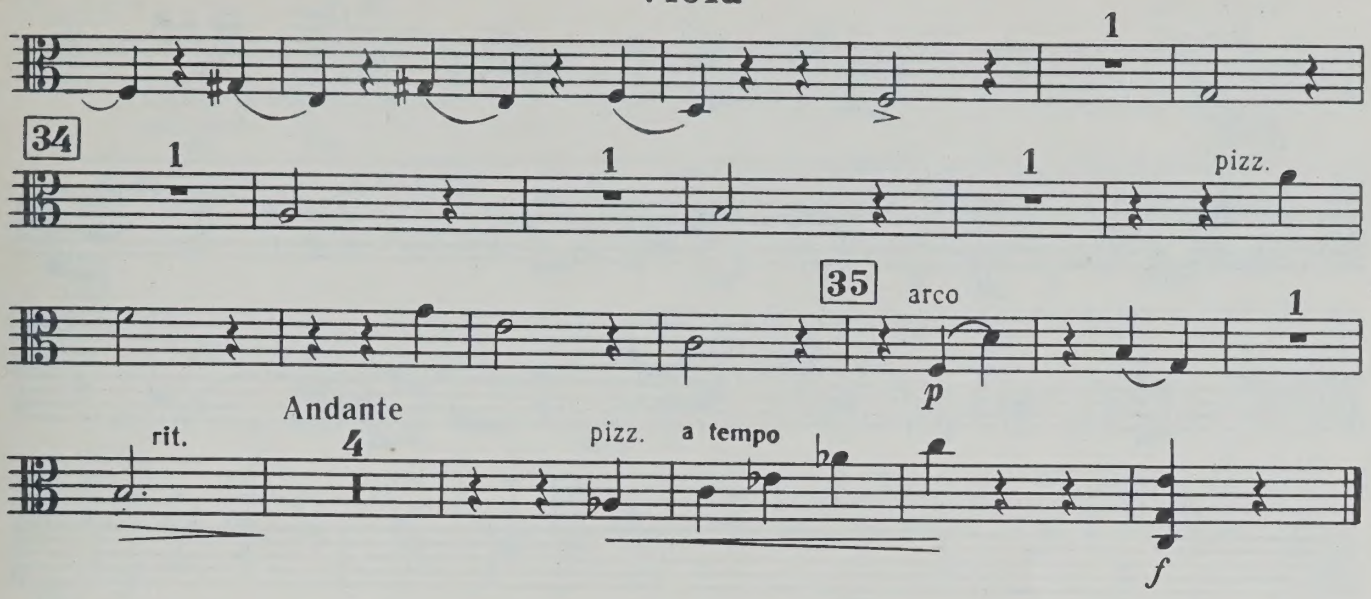
Viola


15
2
6
16
4
17
10
18
10
19
10
V. I-II
pp
3
piano
20
con sord.
arco
mf
21
22
f
23
1
mp
p
pizz.
24
8
mf V. I
25
senza sord.
V–la
arco
pp
1
1
26
3

Viola

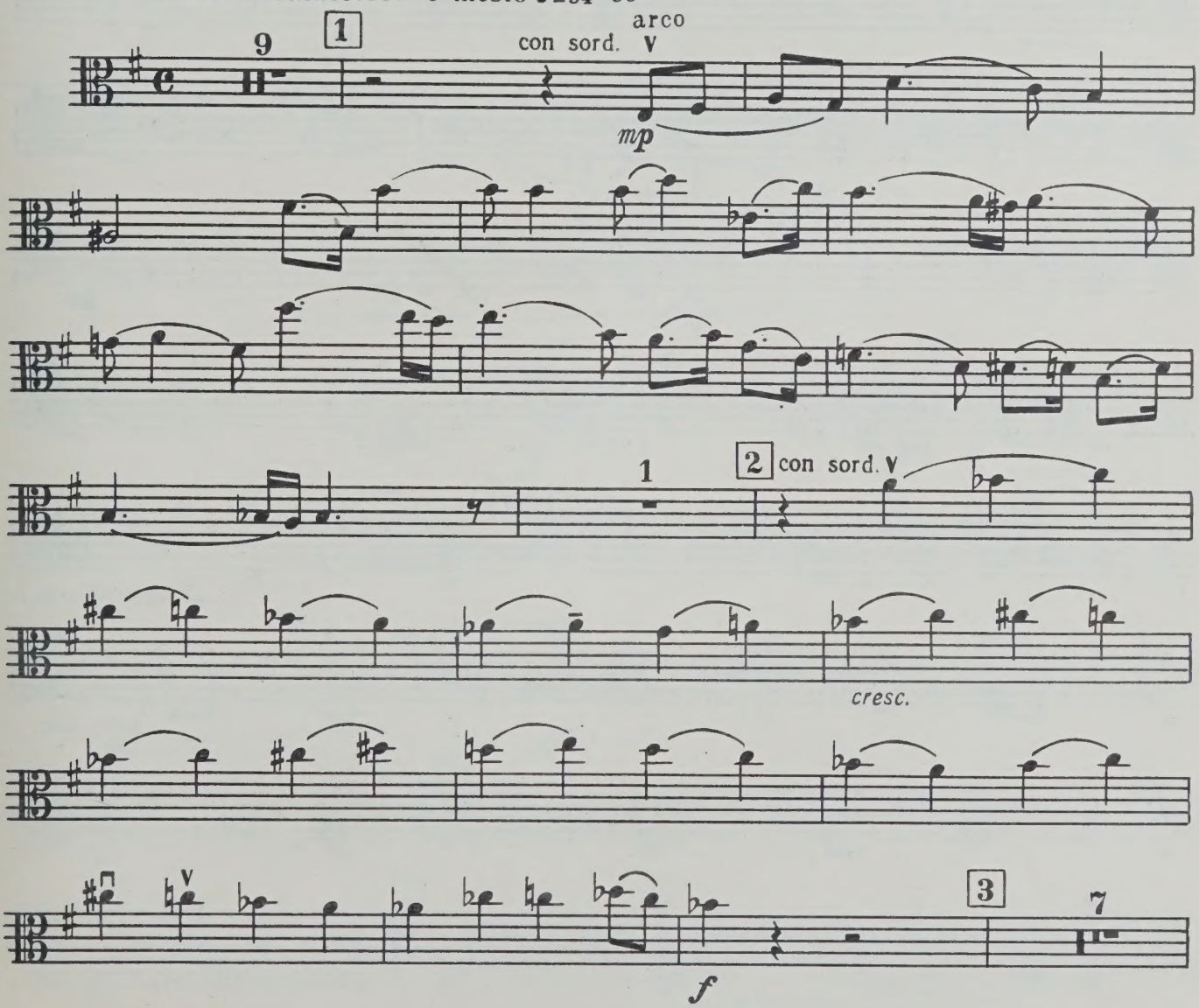

27
mf espr.
mp
mf espr.
mp
mf espr.
28
mf espr.
1
29
pizz.
arco
pizz.
arco
30
pizz.
arco
31
pizz.
32
1
arco
mp
1
33

Viola

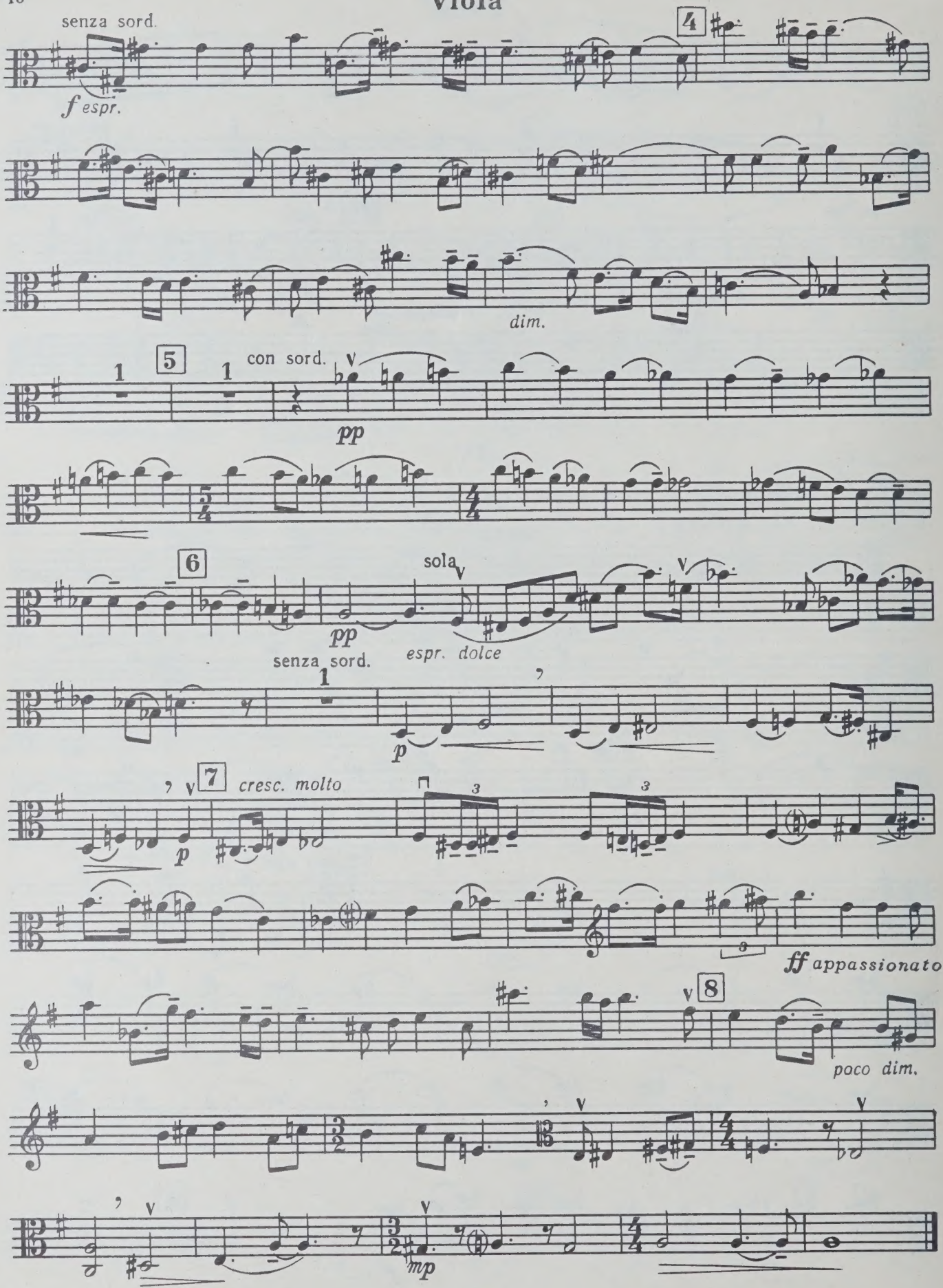


IV

Andante. Maestoso e mesto ♩=54–56

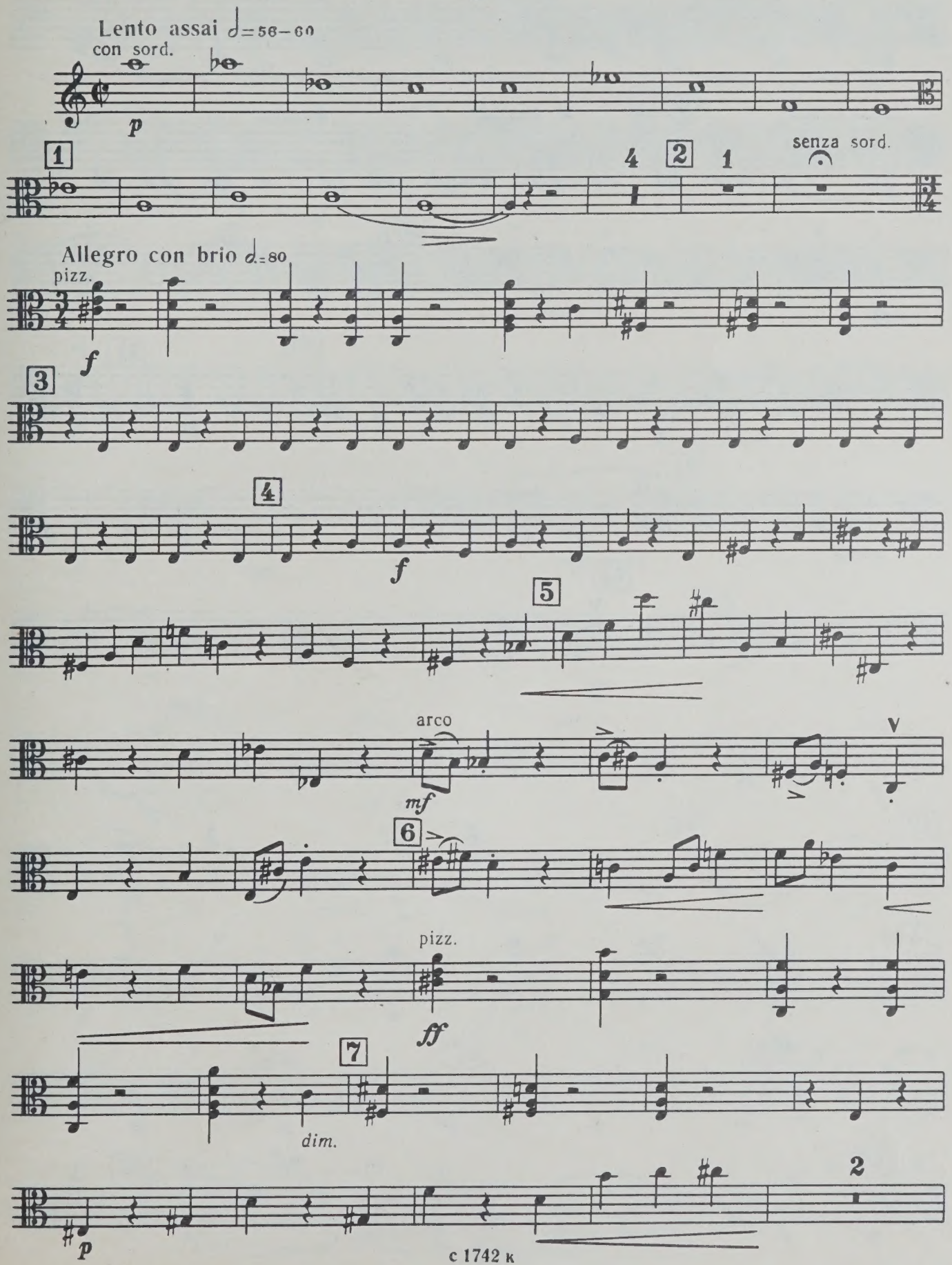


Viola

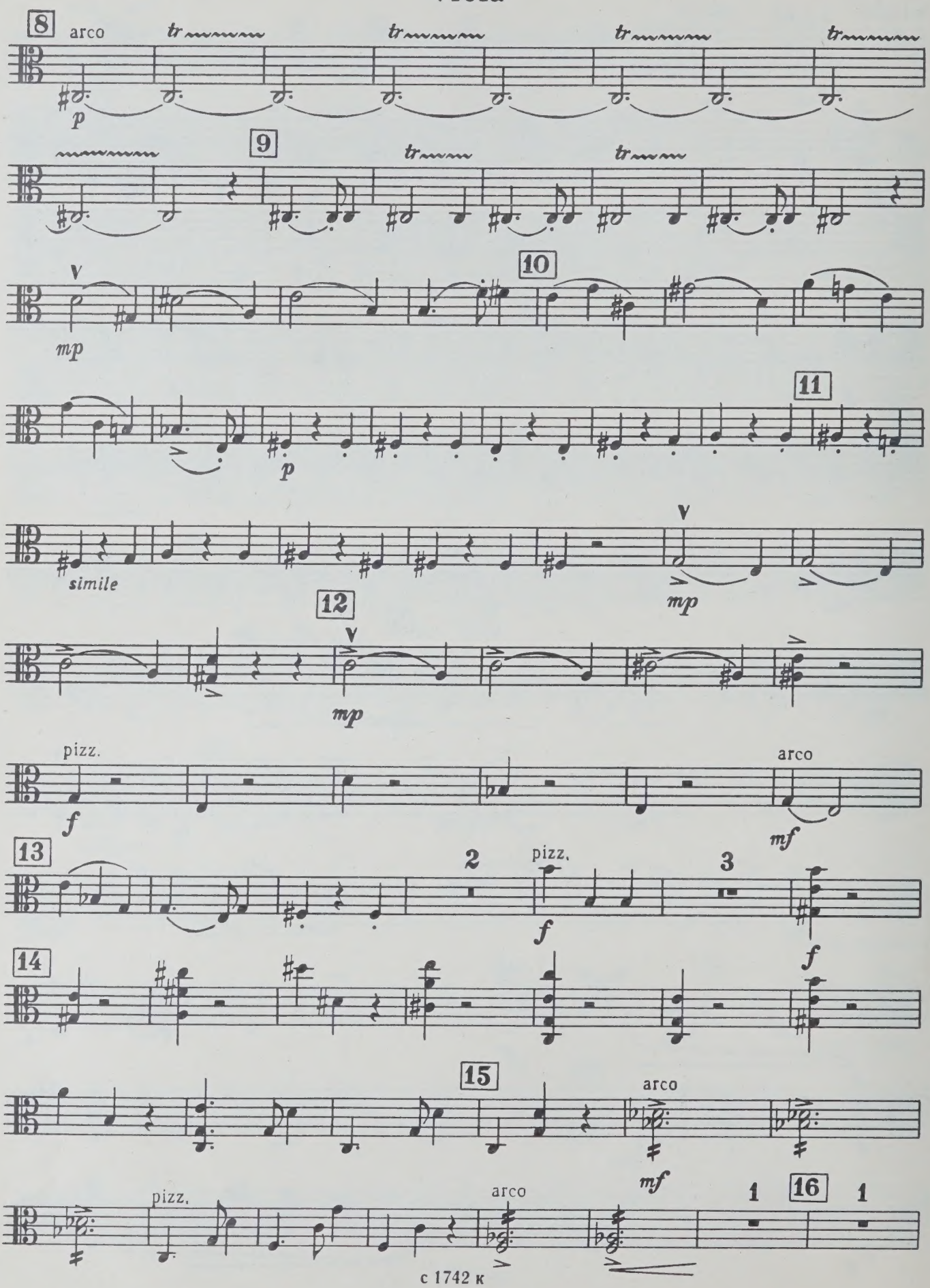

senza sord.
f espr.
4
dim.
5
con sord.
pp
6
sola
pp
espr. dolce
senza sord.
p
7
cresc. molto
p
ff appassionato
8
poco dim.
mp

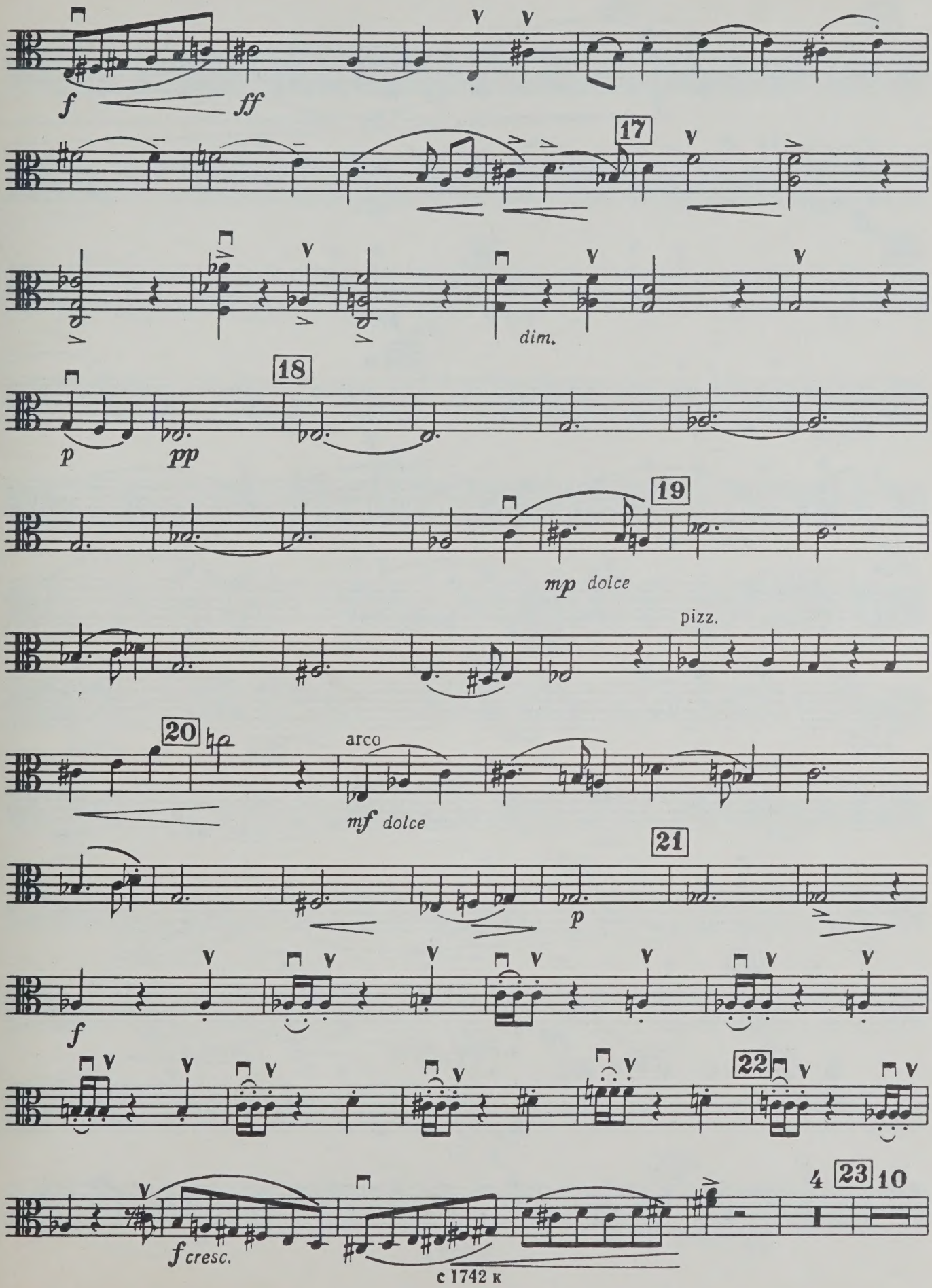
Viola

V

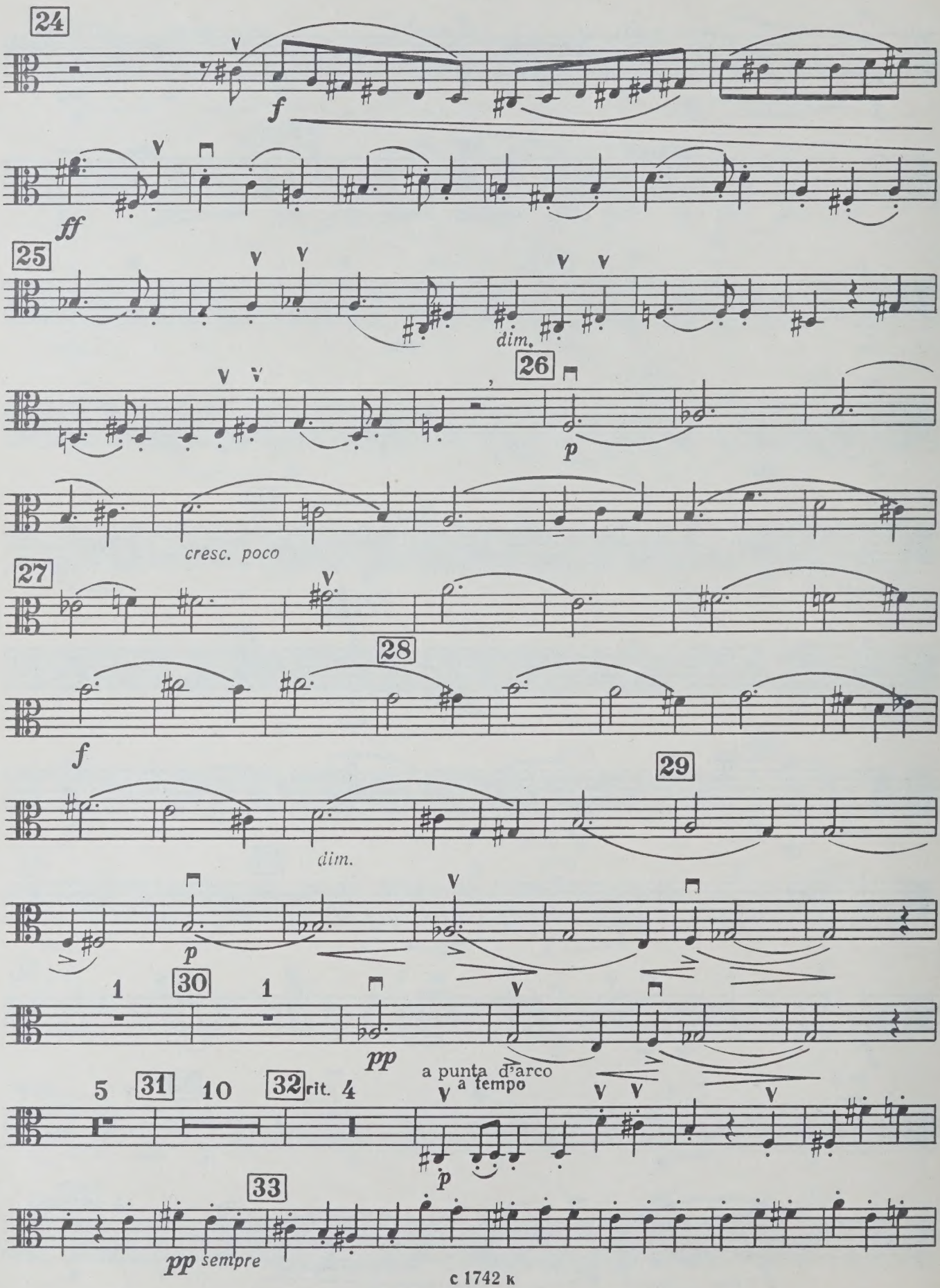

Lento assai ♩=56–60
con sord.
p
1
senza sord.
2
4
1
Allegro con brio ♩=80
pizz.
f
3
4
f
5
arco
mf
V
6
pizz.
ff
7
dim.
p
2

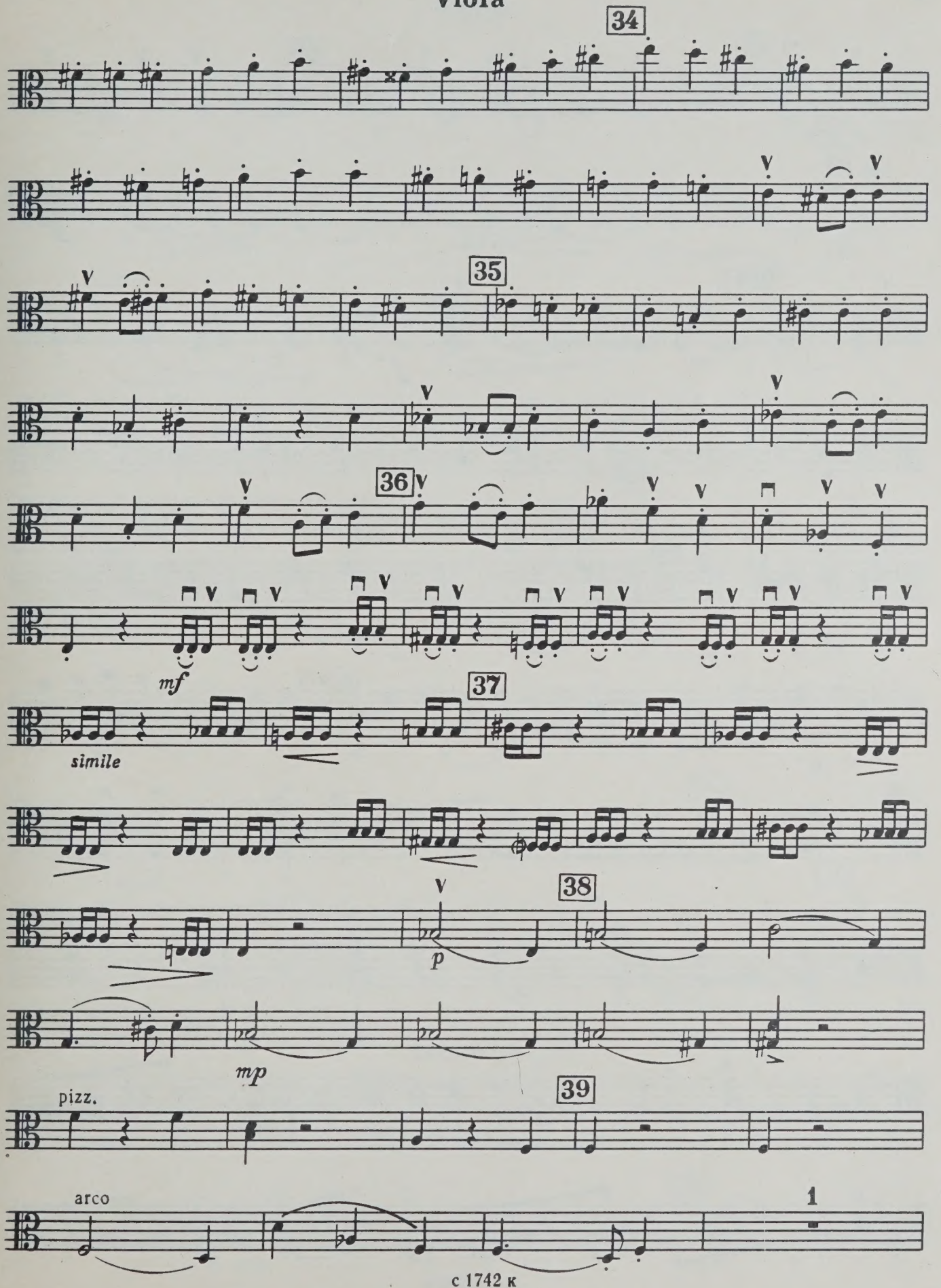
Viola



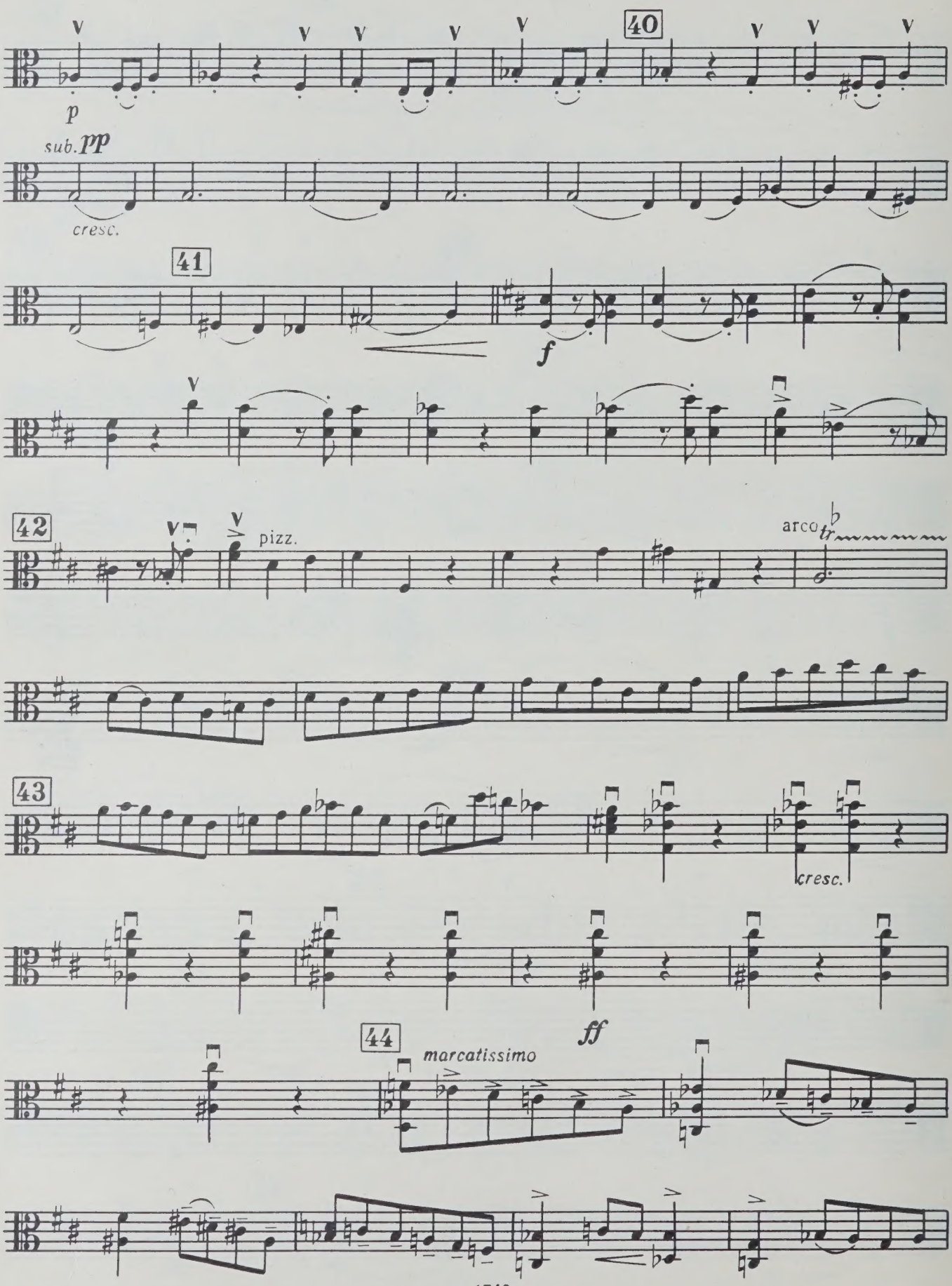

f
ff
17
dim.
18
p
pp
19
mp dolce
pizz.
20
arco
mf dolce
21
p
f
22
f cresc.
4
23
10

Viola

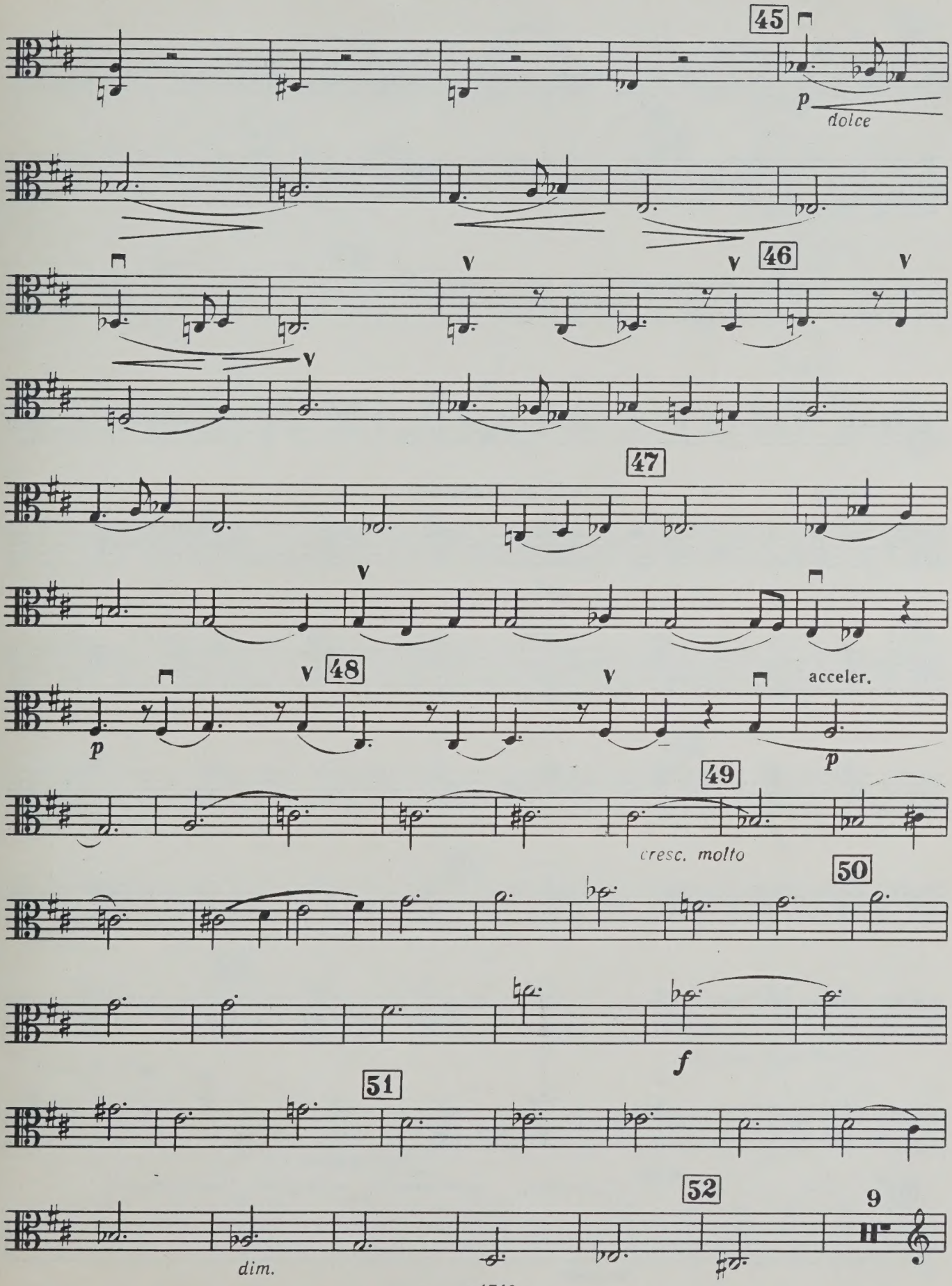

24
f
ff
25
dim.
26
p
cresc. poco
27
28
f
dim.
29
p
1
30
1
pp
5
31
10
32
rit. 4
a punta d'arco
a tempo
p
33
pp sempre


34
35
36
mf
37
simile
38
p
mp
pizz.
39
arco
1

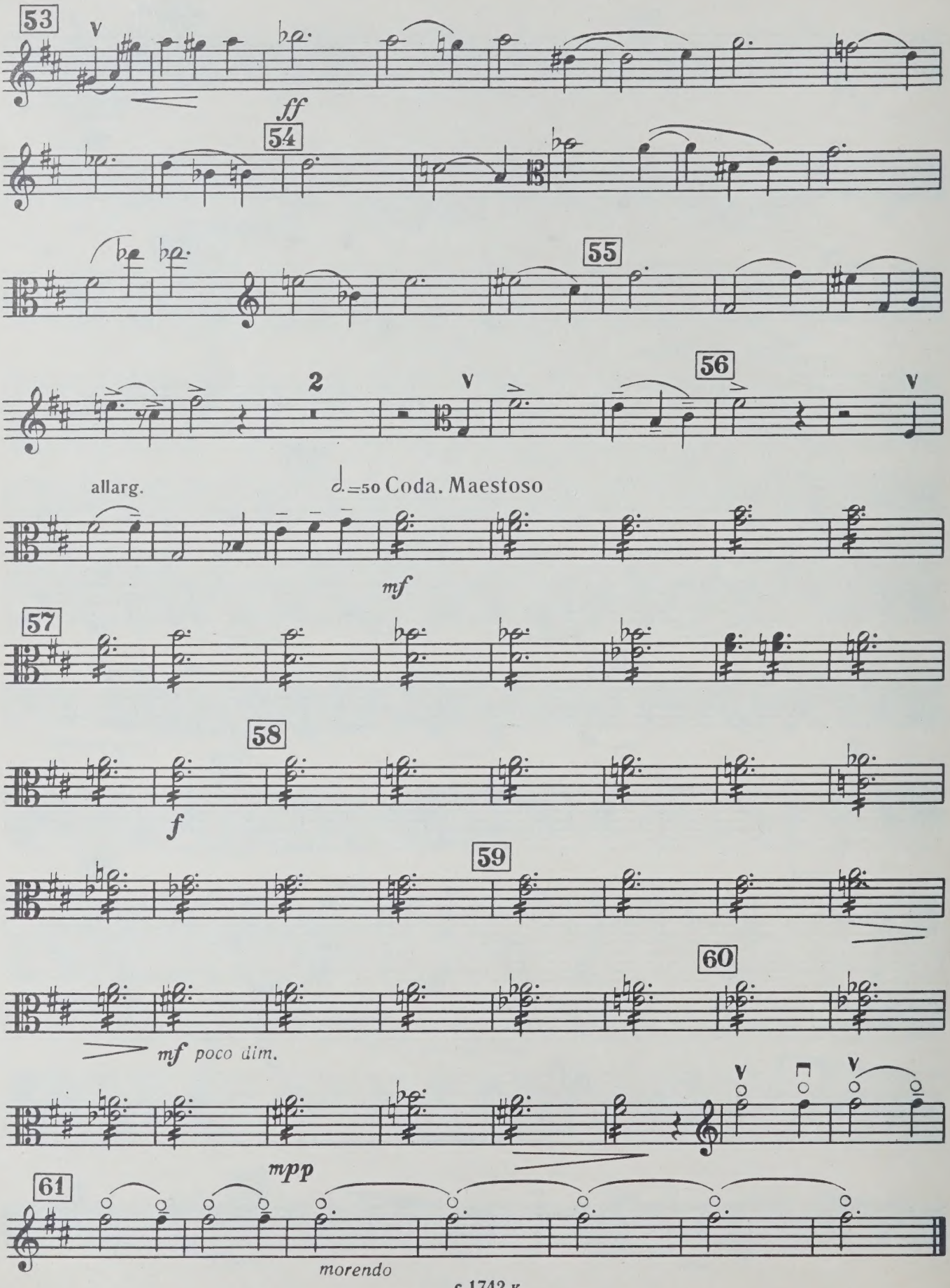
Viola



Viola



Viola


53
54
55
56
57
58
59
60
61
ff
2
allarg.
♩=50 Coda. Maestoso
mf
f
mf poco dim.
mpp
morendo

UNIVERSITY OF TORONTO
Violoncello
EDWARD JOHNSON
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Violoncello

Николаю Яковлевичу Мясковскому

To Nikolai Myaskovsky

КВИНТЕТ

для фортепиано, двух скрипок, альта и виолончели

QUINTET

for Piano, Two Violins, Viola and Violoncello

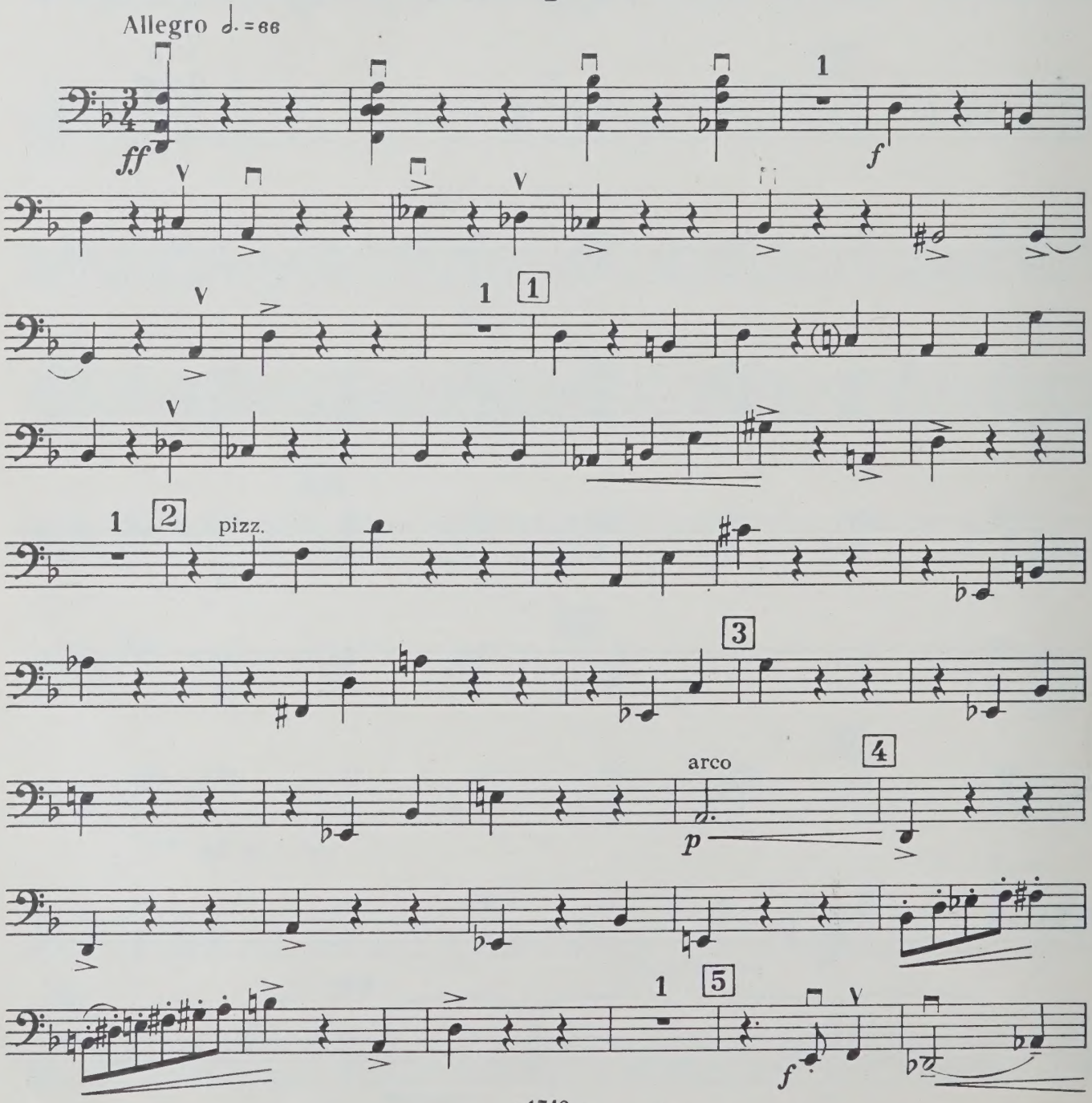
Op. 20

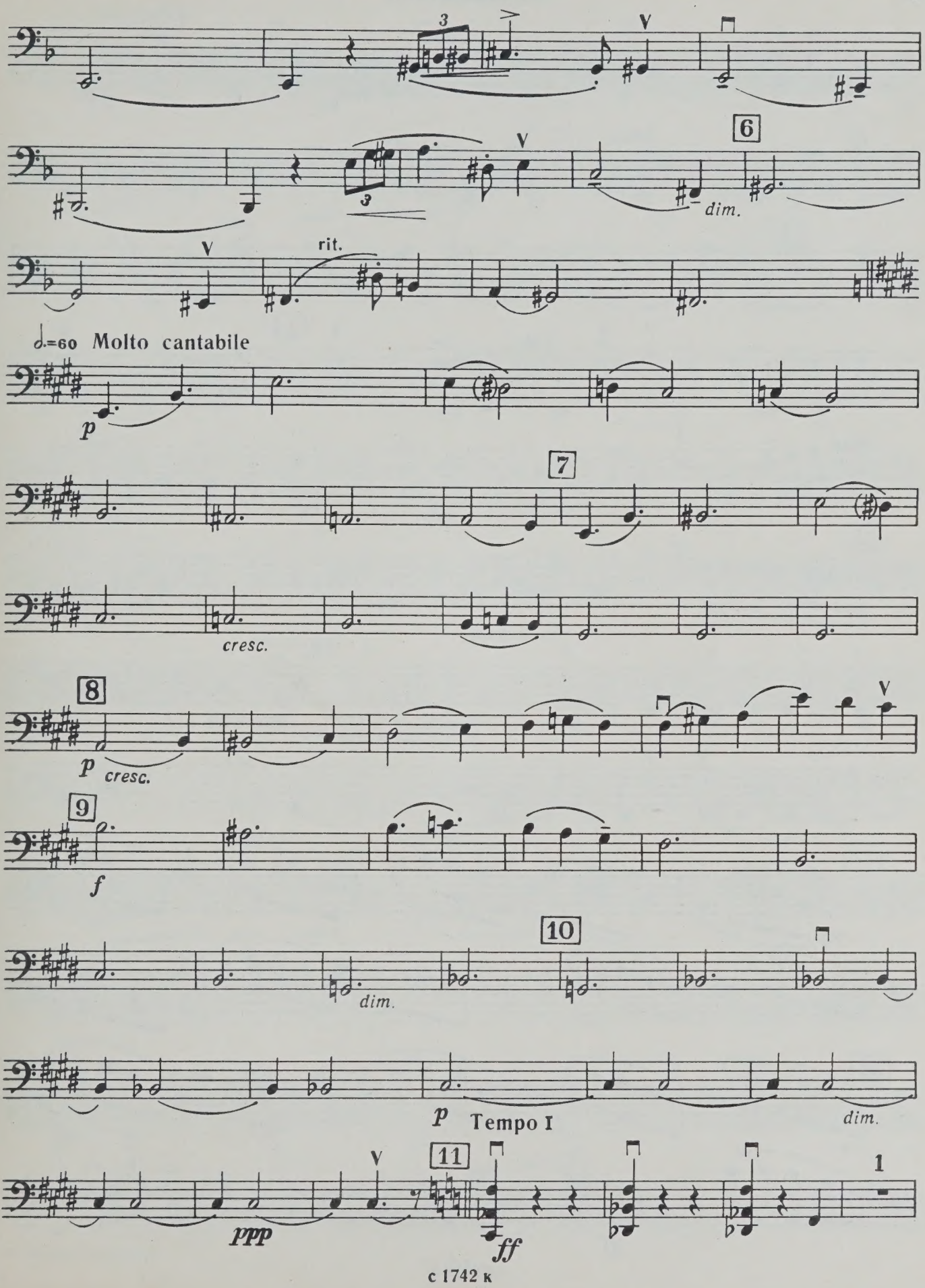
(1938 г.)

Редакция Р. Давидяна
Edited by R. Davidyan

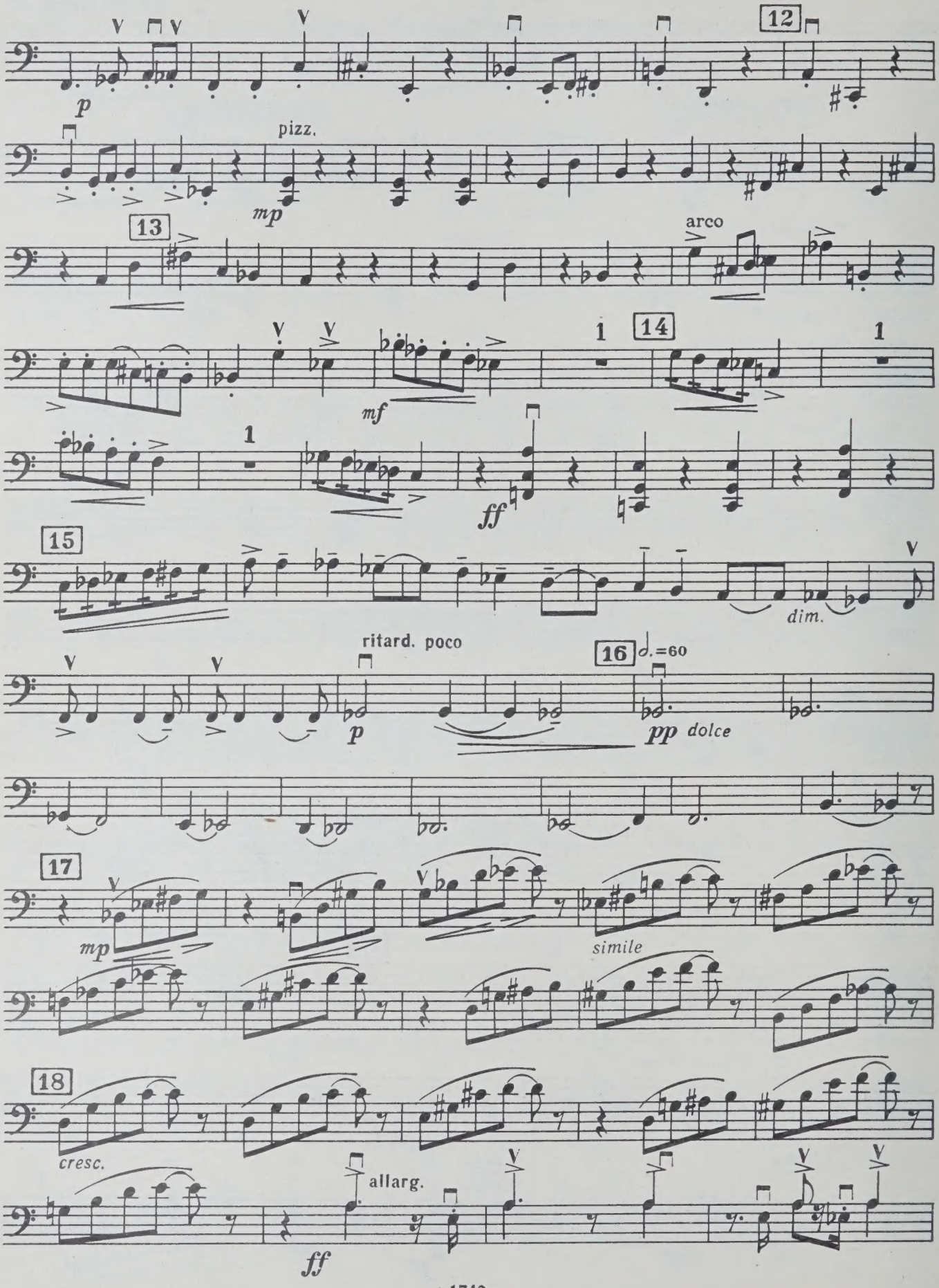
Евгений ГОЛУБЕВ
Eugene GOLUBEV

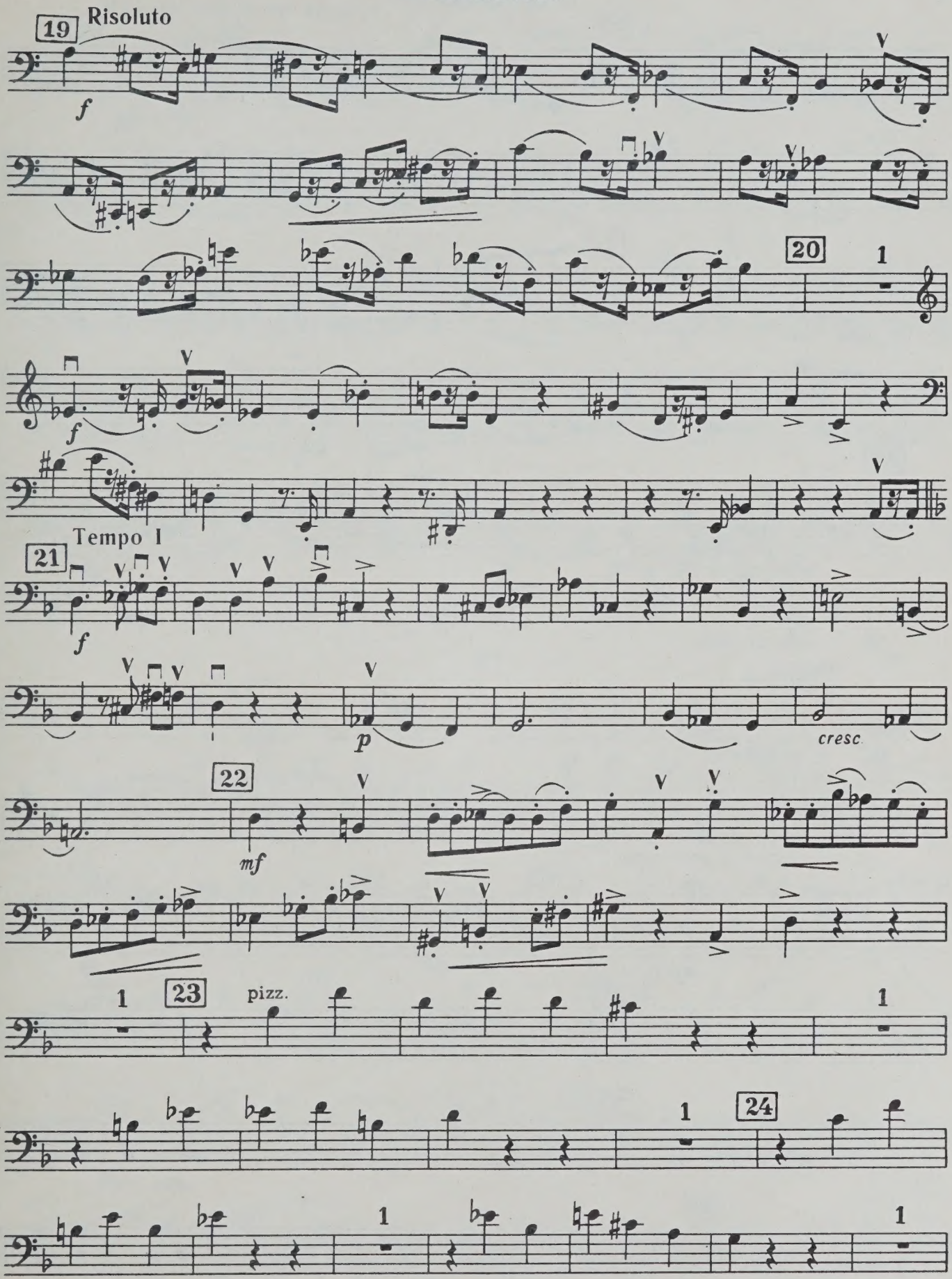
I



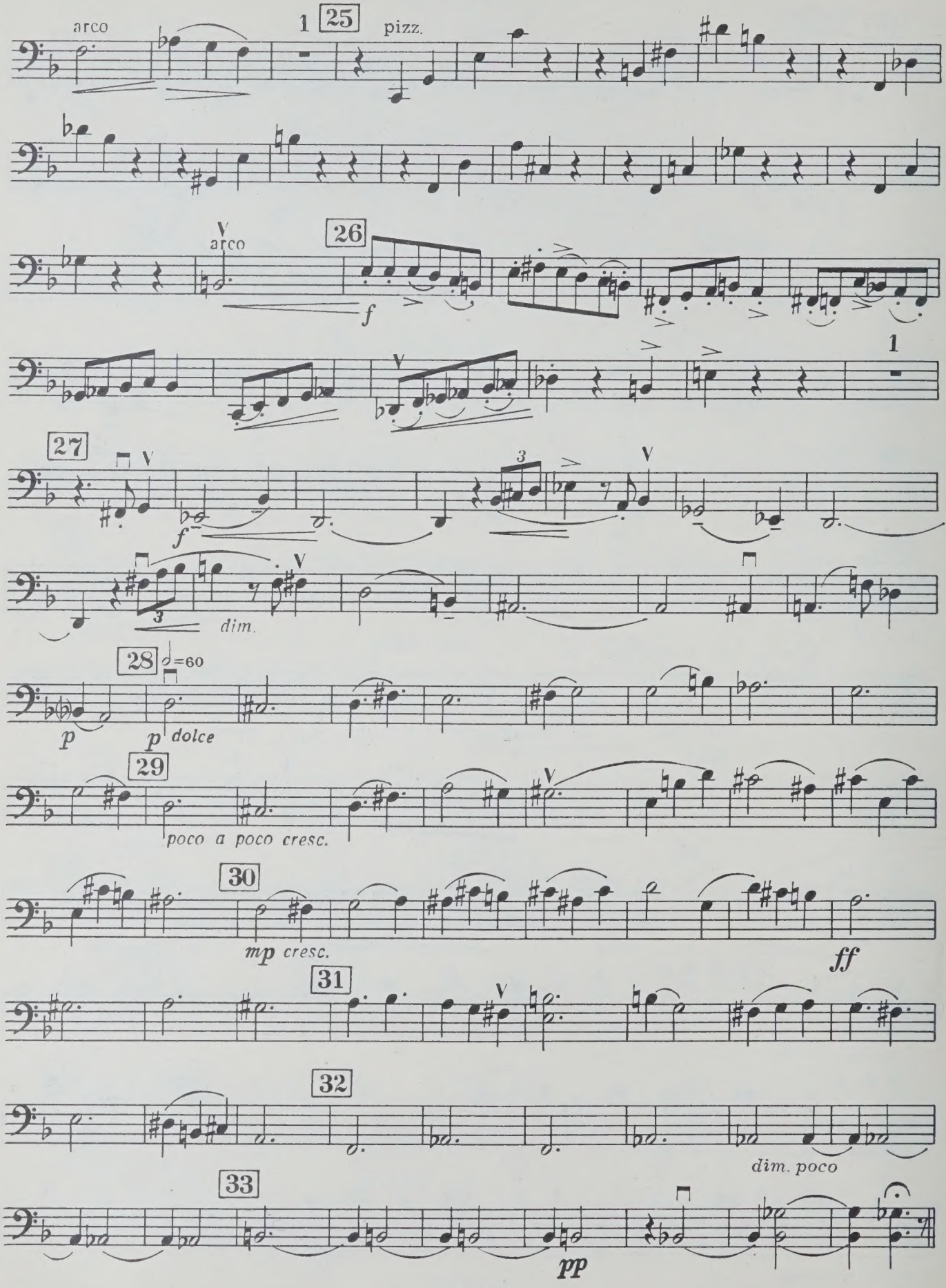

6
dim.
rit.
♩=60 Molto cantabile
p
7
cresc.
8
p cresc.
9
f
10
dim.
p Tempo I
dim.
11
ppp
ff
1

Violoncello




19
Risoluto
f
20
1
f
Tempo I
21
f
p
cresc.
22
mf
1
23
pizz.
1
1
24
1
1

Violoncello



Allegro vivace ed acceler.

34

pp *cresc.*

35

ff

II

Andante ♩ = 60 - 66

pizz.

p

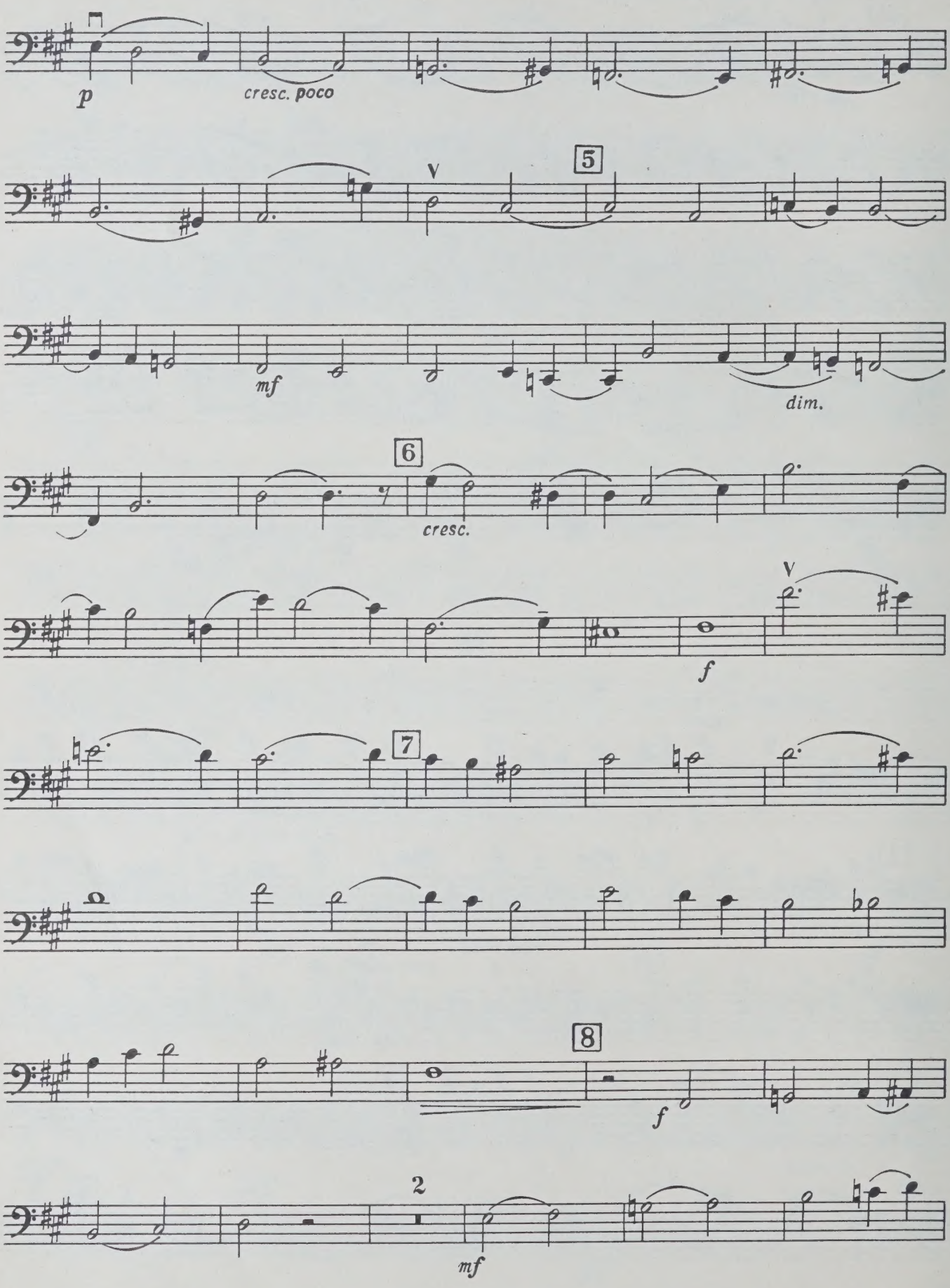
con sord.

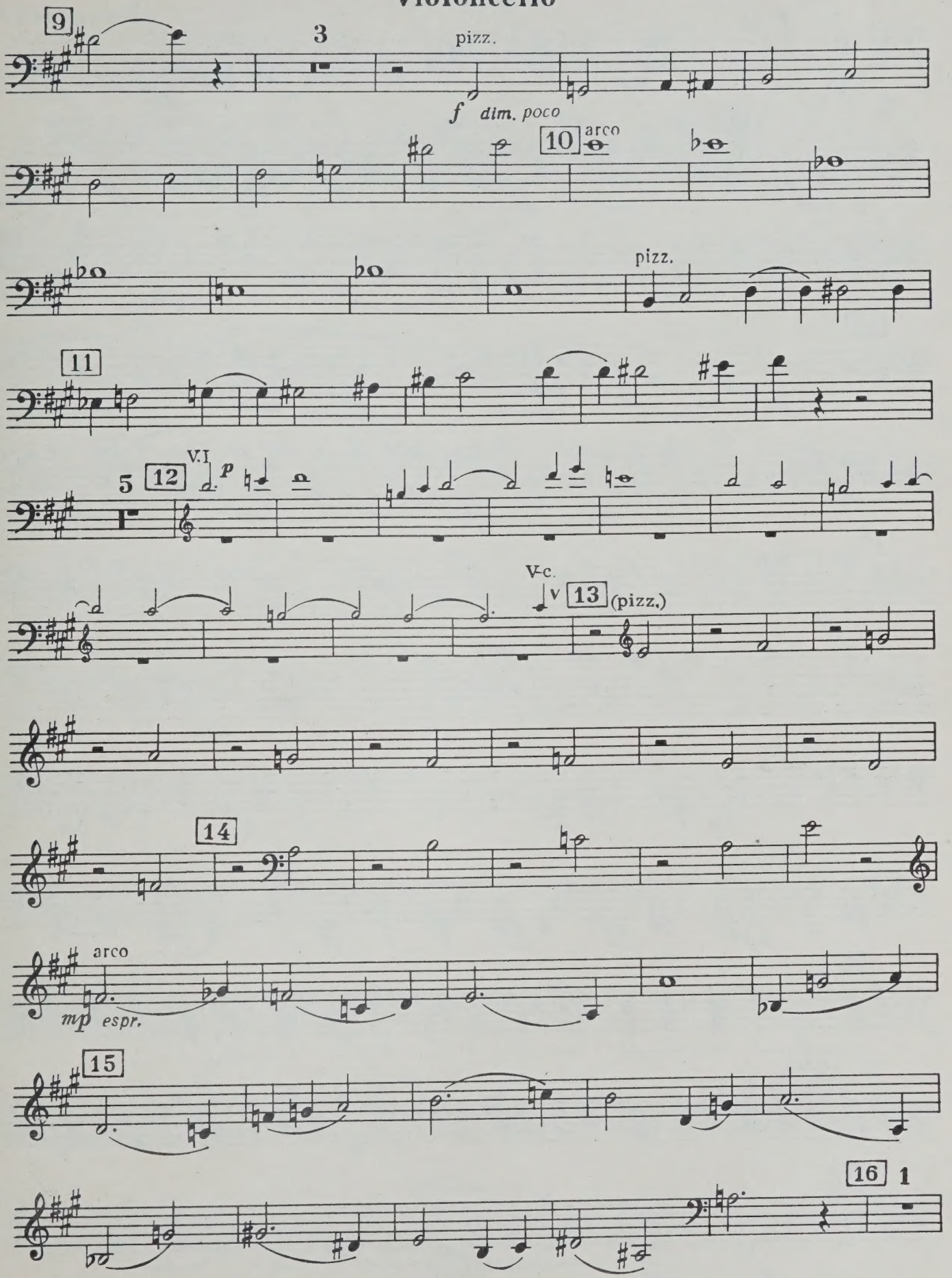
arco

mp *espr.*

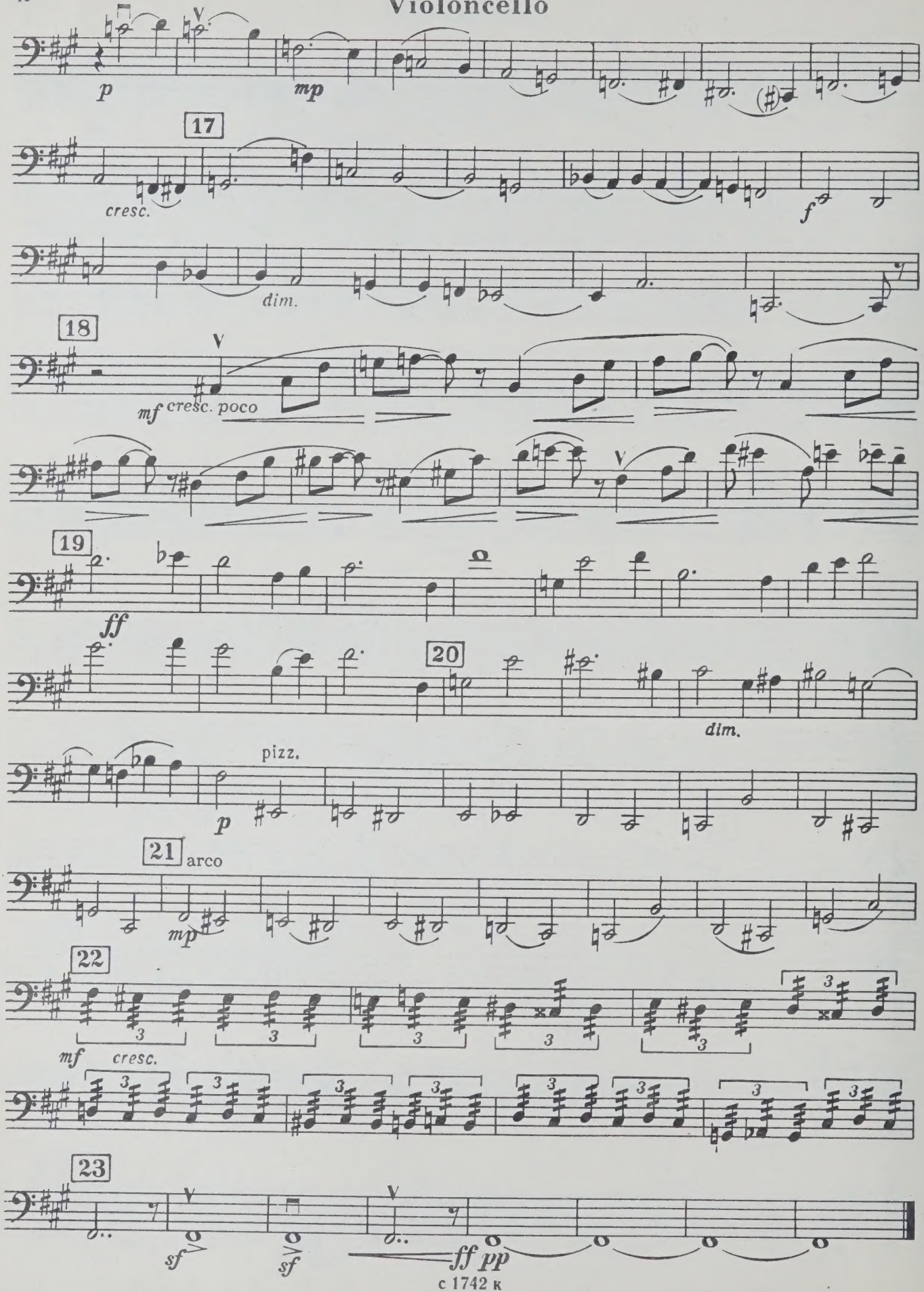
senza sord.

Violoncello



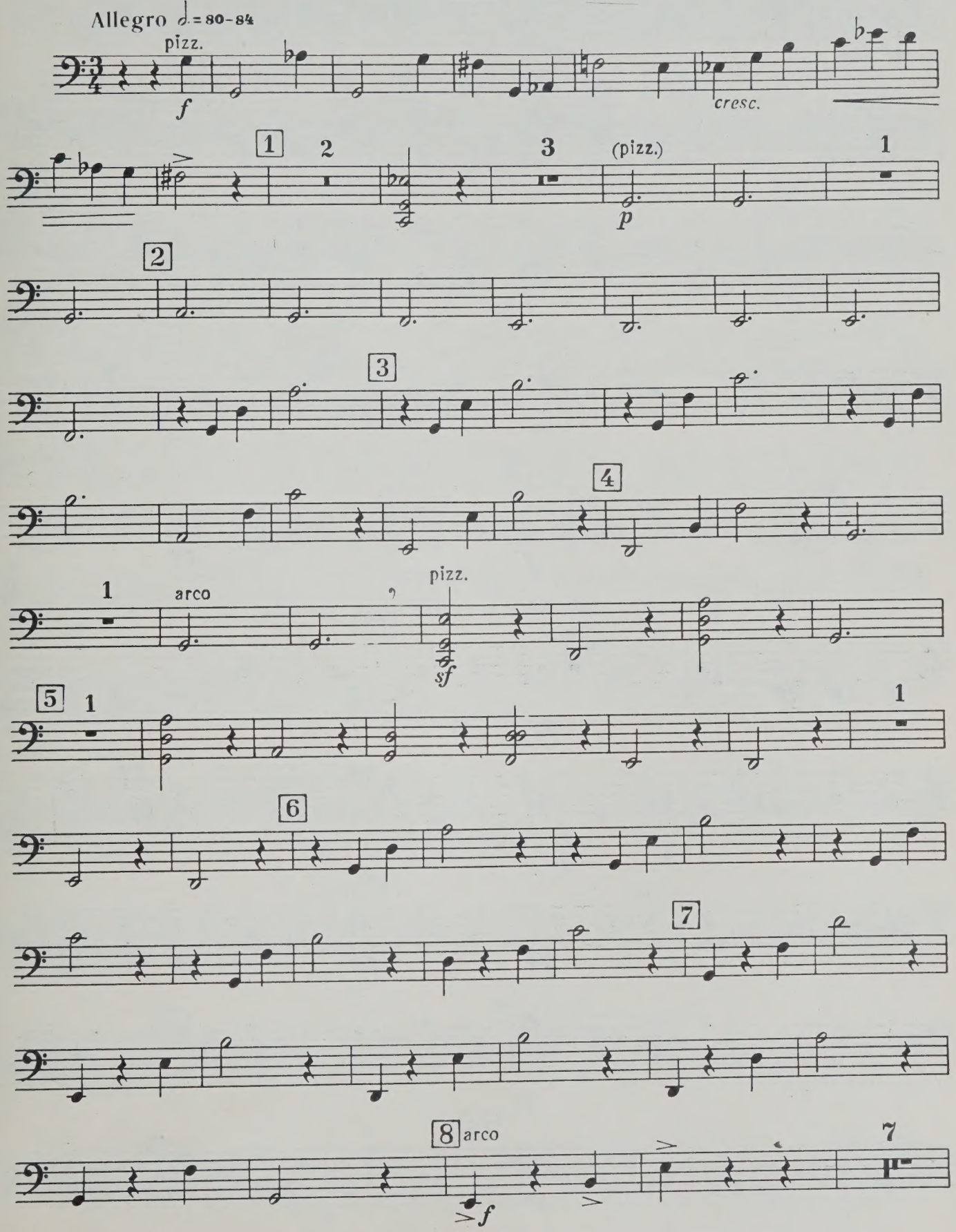

9
3
pizz.
f dim. poco
10
arco
pizz.
11
5
12
V.I
p
V-c.
13
(pizz.)
14
arco
mp espr.
15
16
1

Violoncello

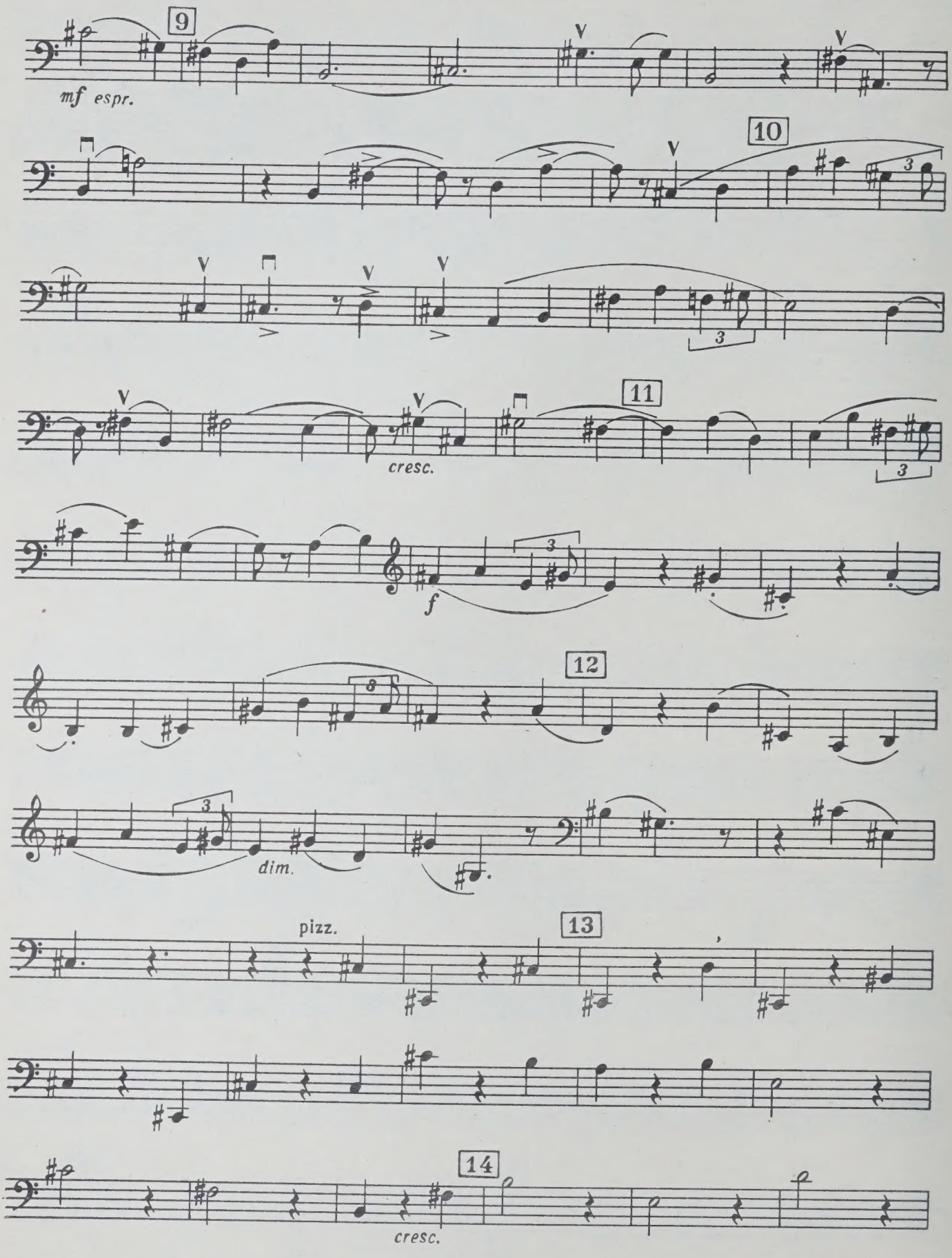


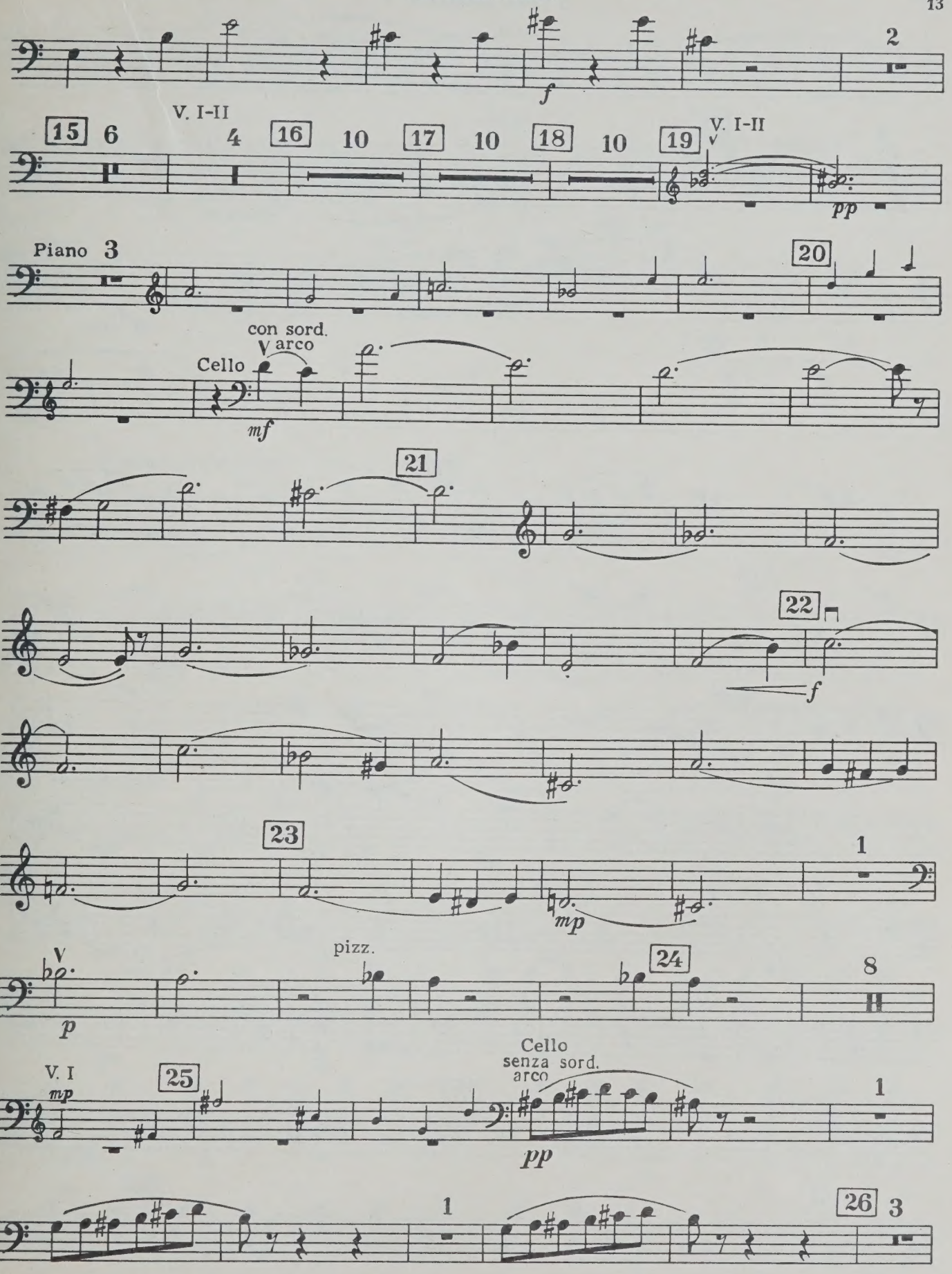
Violoncello

III

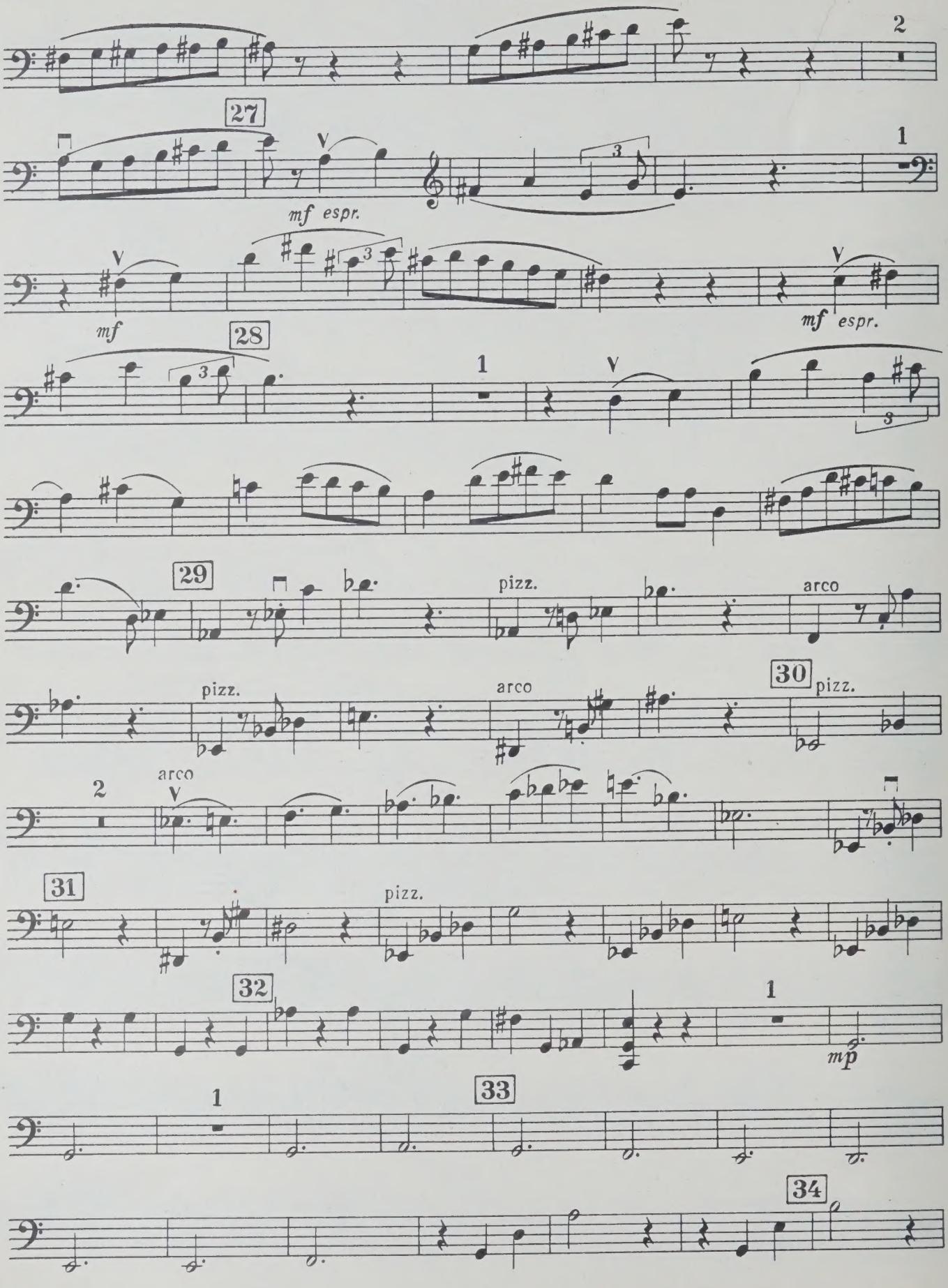


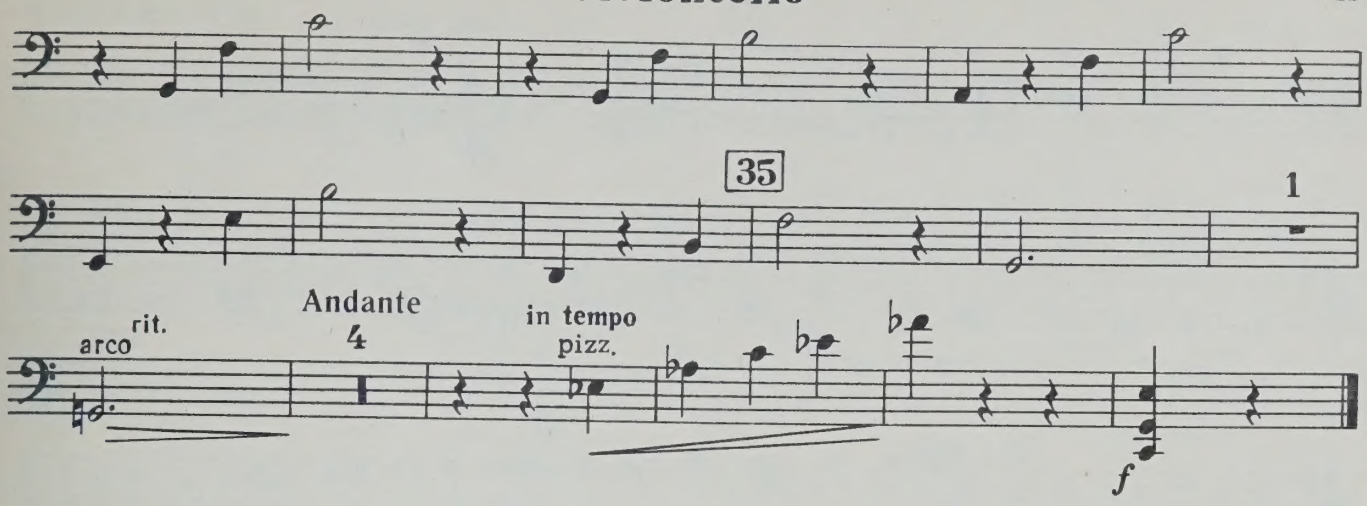
Violoncello



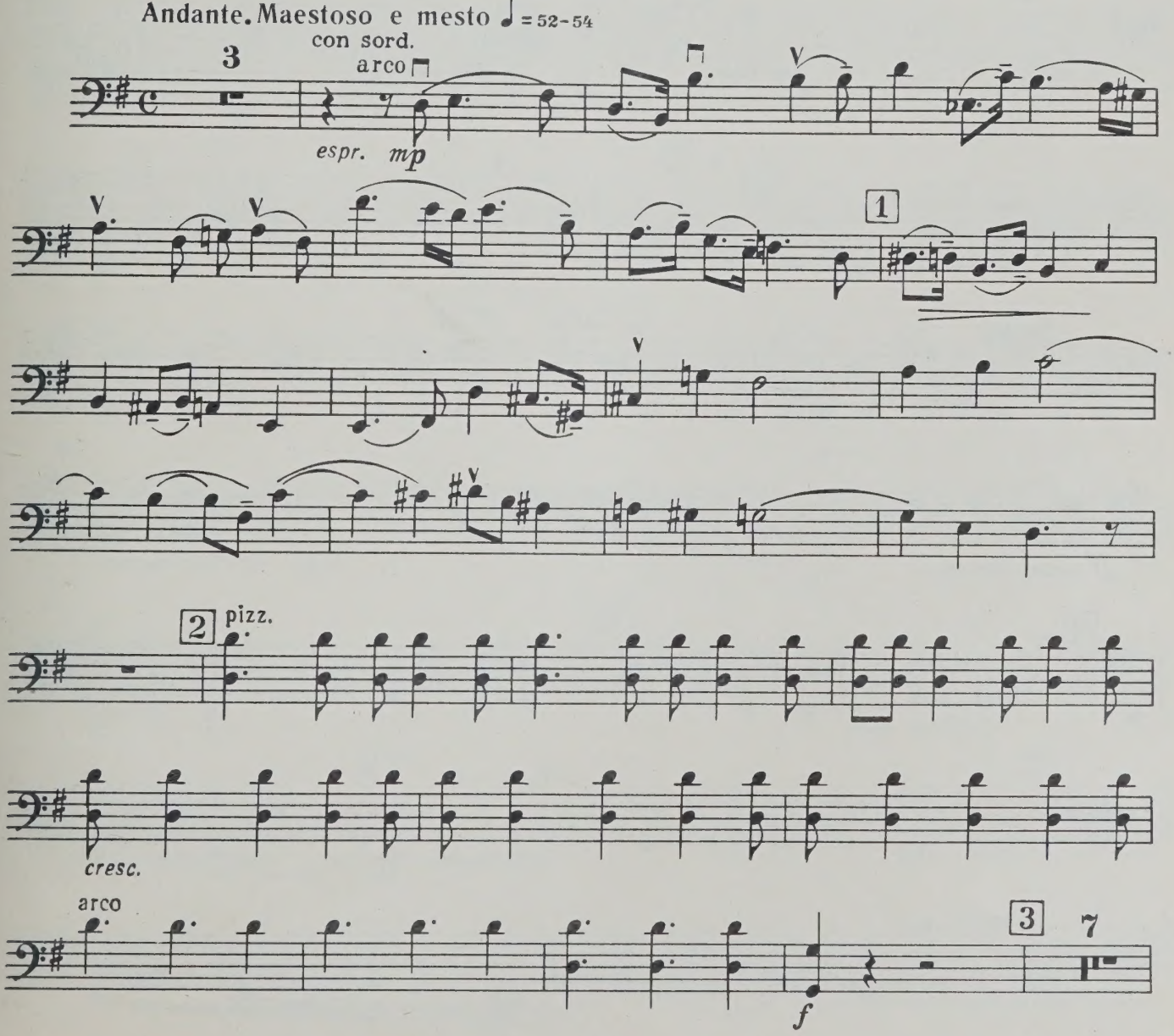

2
f
15
6
V. I-II
4
16
10
17
10
18
10
19
V. I-II
pp
Piano
3
20
con sord.
arco
Cello
mf
21
22
f
23
1
mp
V
p
pizz.
24
8
V. I
mp
25
Cello
senza sord.
arco
pp
1
1
26
3

Violoncello

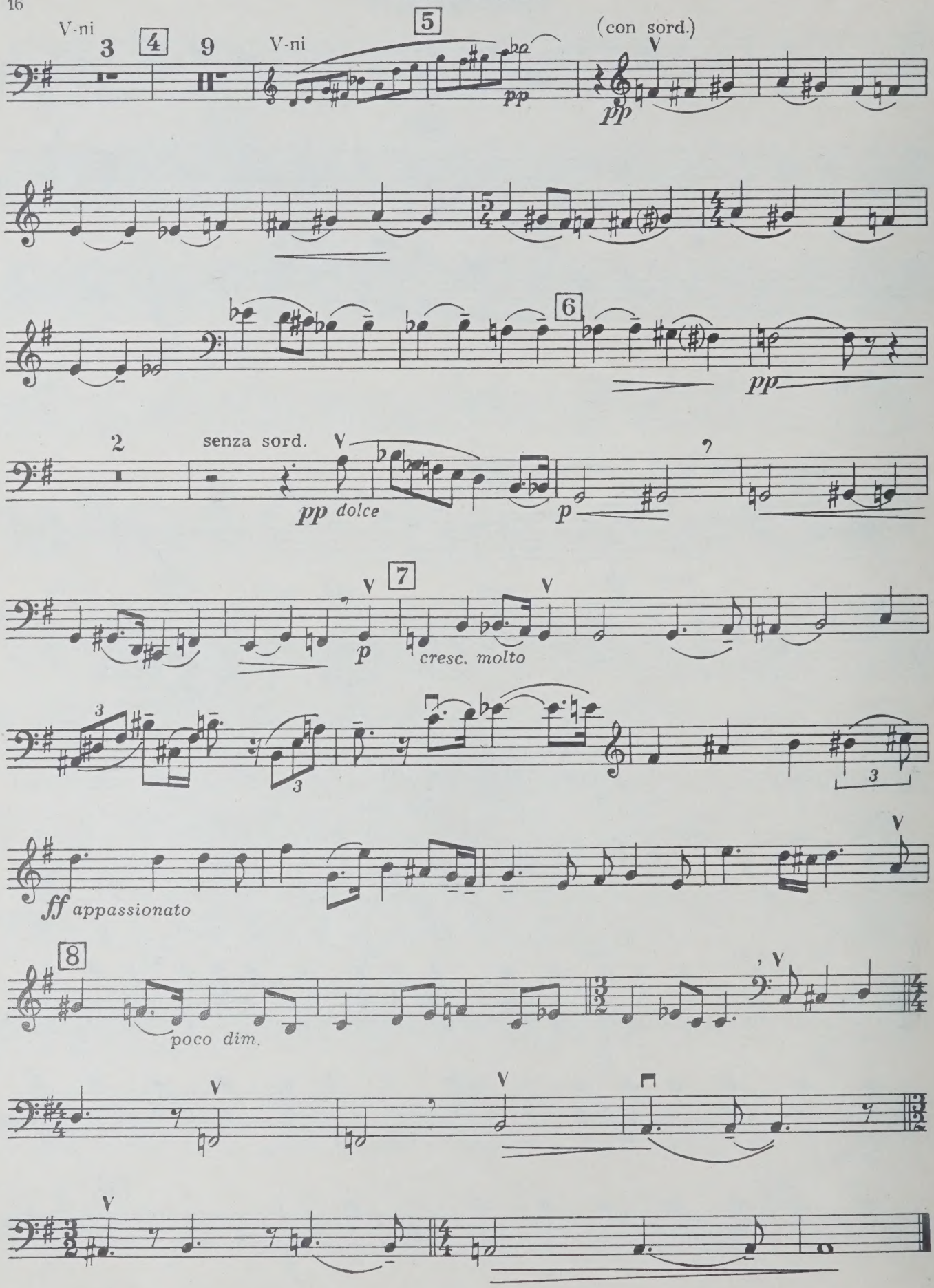



35
1
Andante
4
in tempo
pizz.
arco
rit.
f

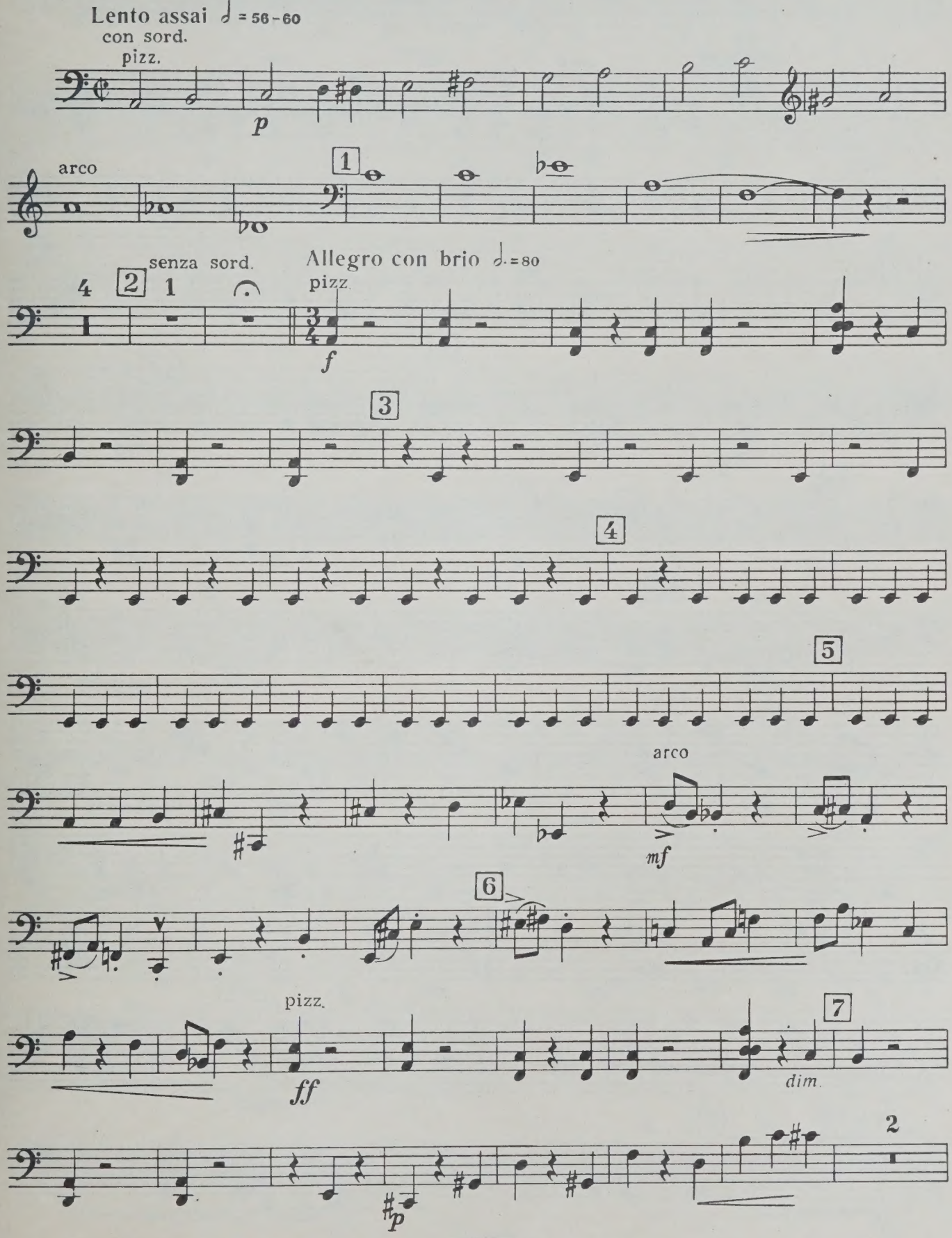
IV


Andante. Maestoso e mesto ♩ = 52-54
con sord.
3
arco
espr.
mp
1
2
pizz.
cresc.
arco
3
7
f

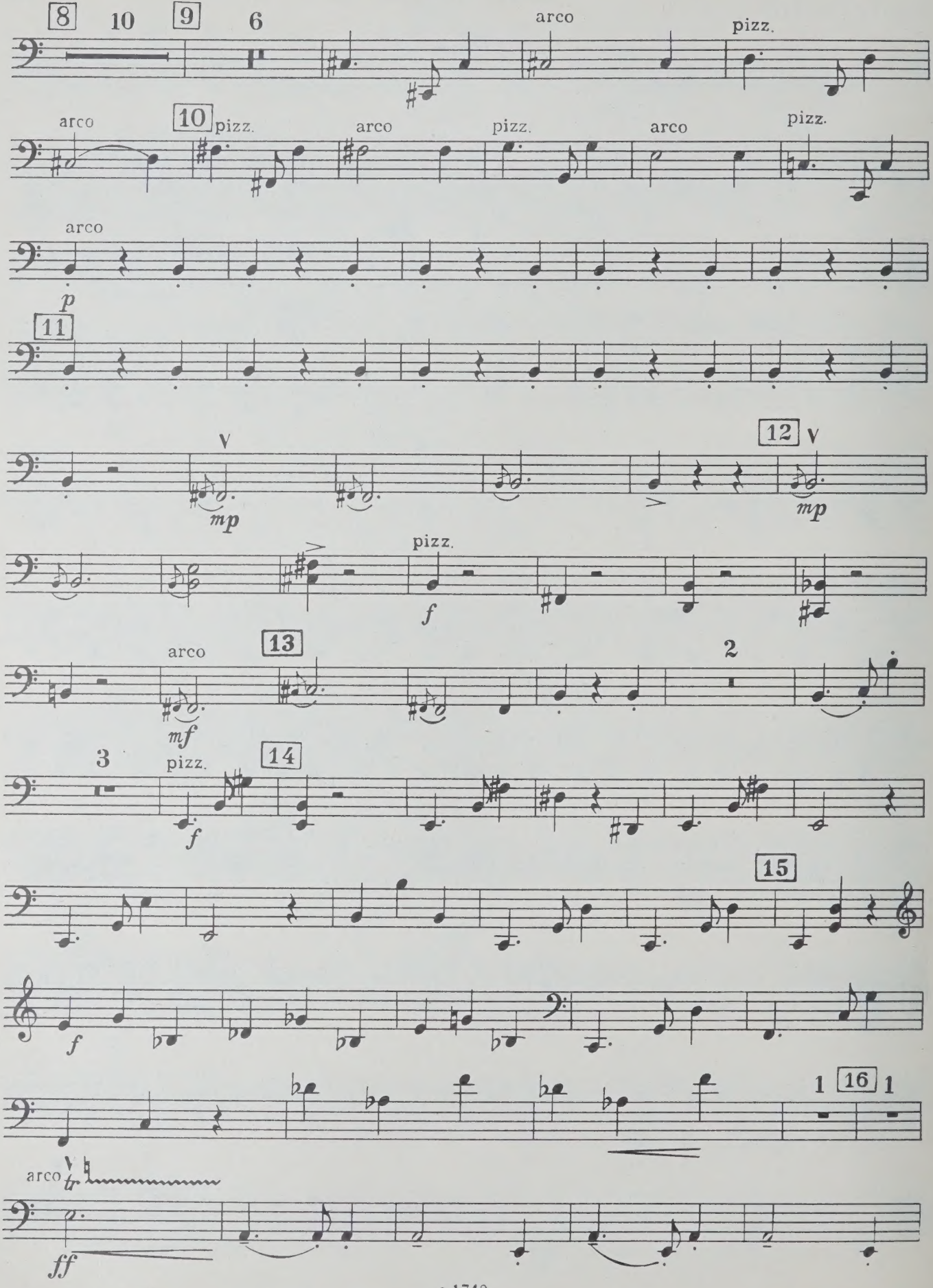
Violoncello

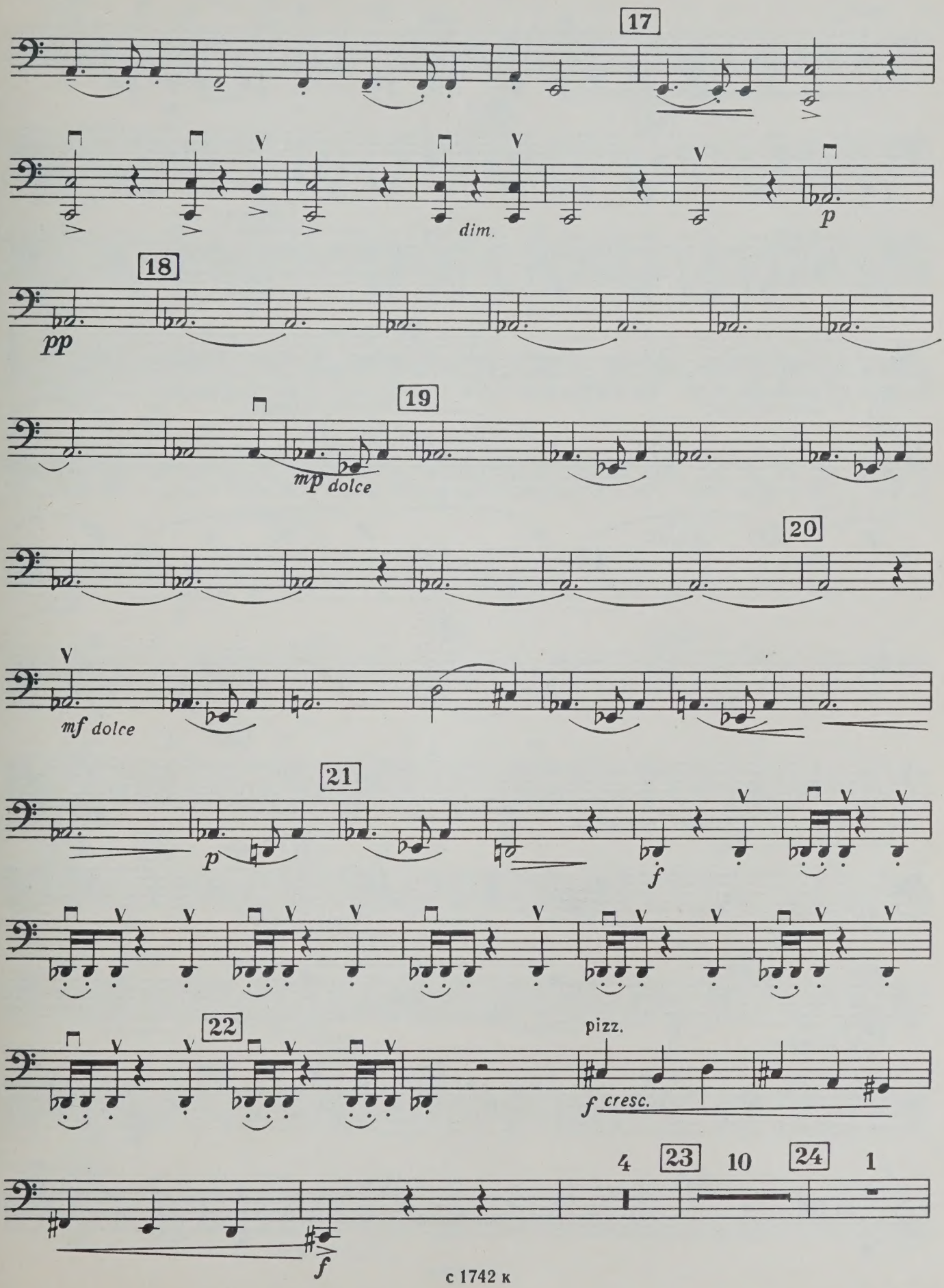


V

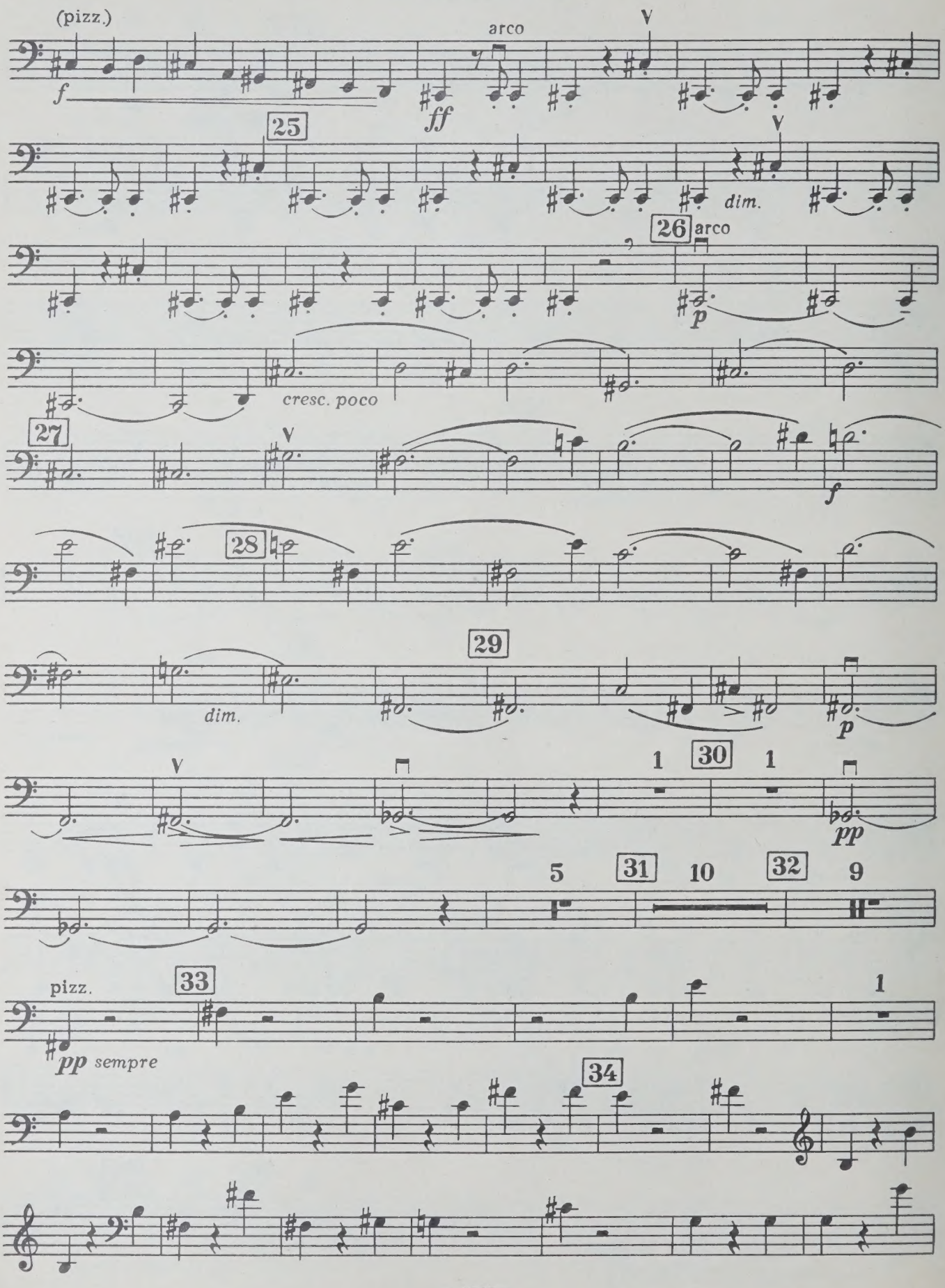

Lento assai ♩ = 56–60
con sord.
pizz.
p
arco
1
senza sord.
Allegro con brio ♩. = 80
pizz.
f
2
3
4
5
arco
mf
6
pizz.
ff
7
dim.
2
p

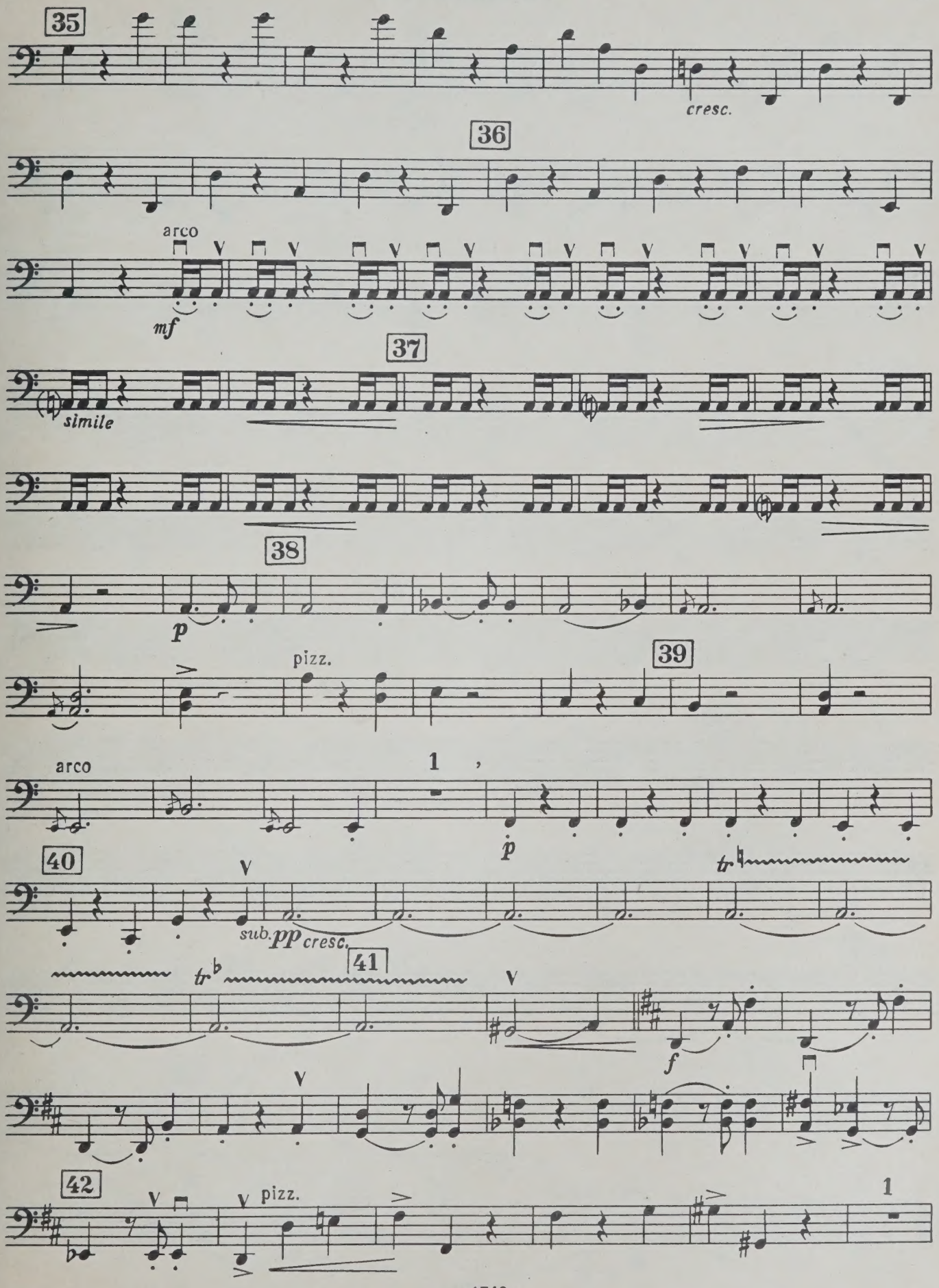
Violoncello



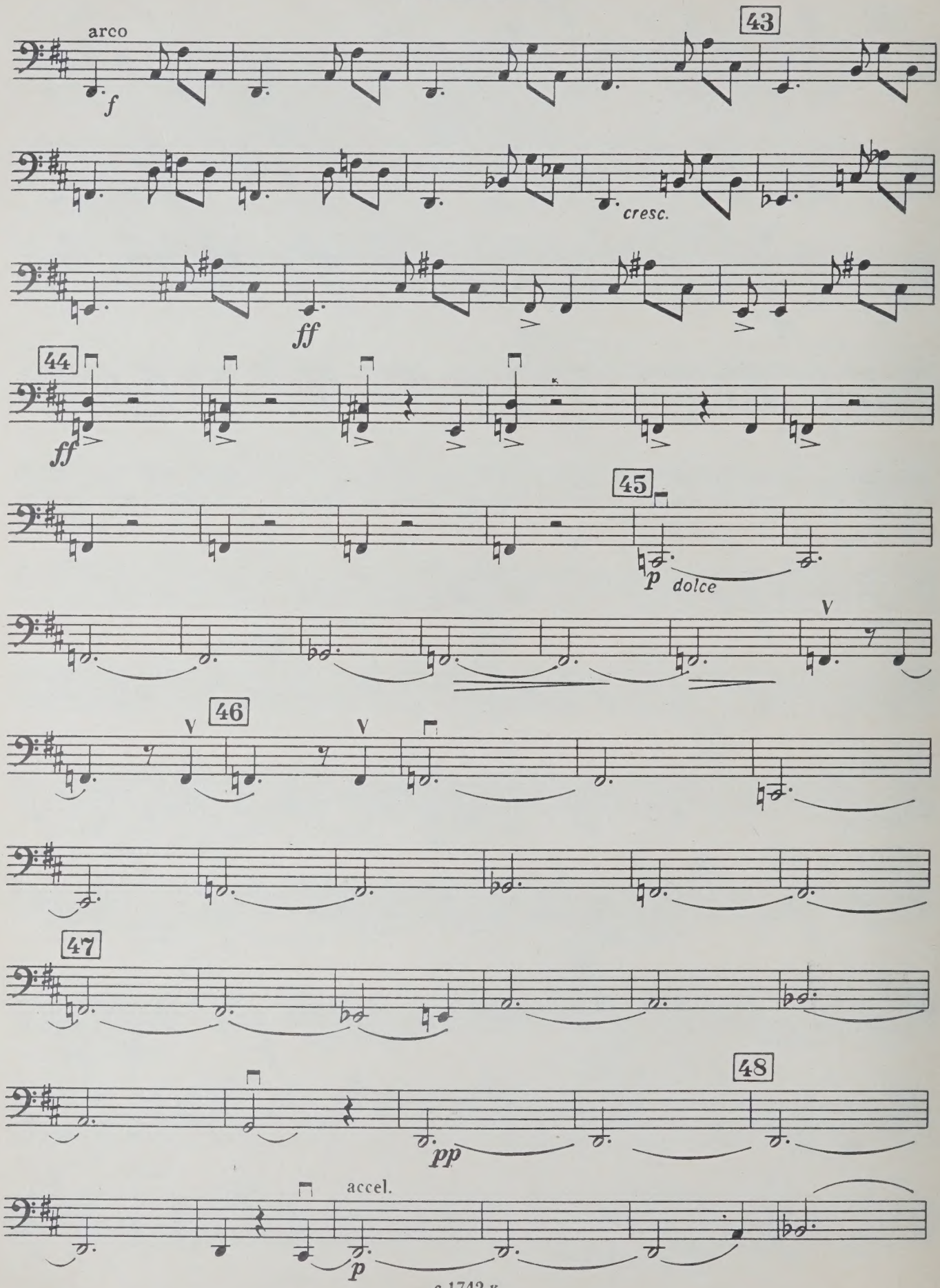

17
dim.
p
18
pp
19
mp dolce
20
mf dolce
21
p
f
22
pizz.
f cresc.
4
23
10
24
1
f

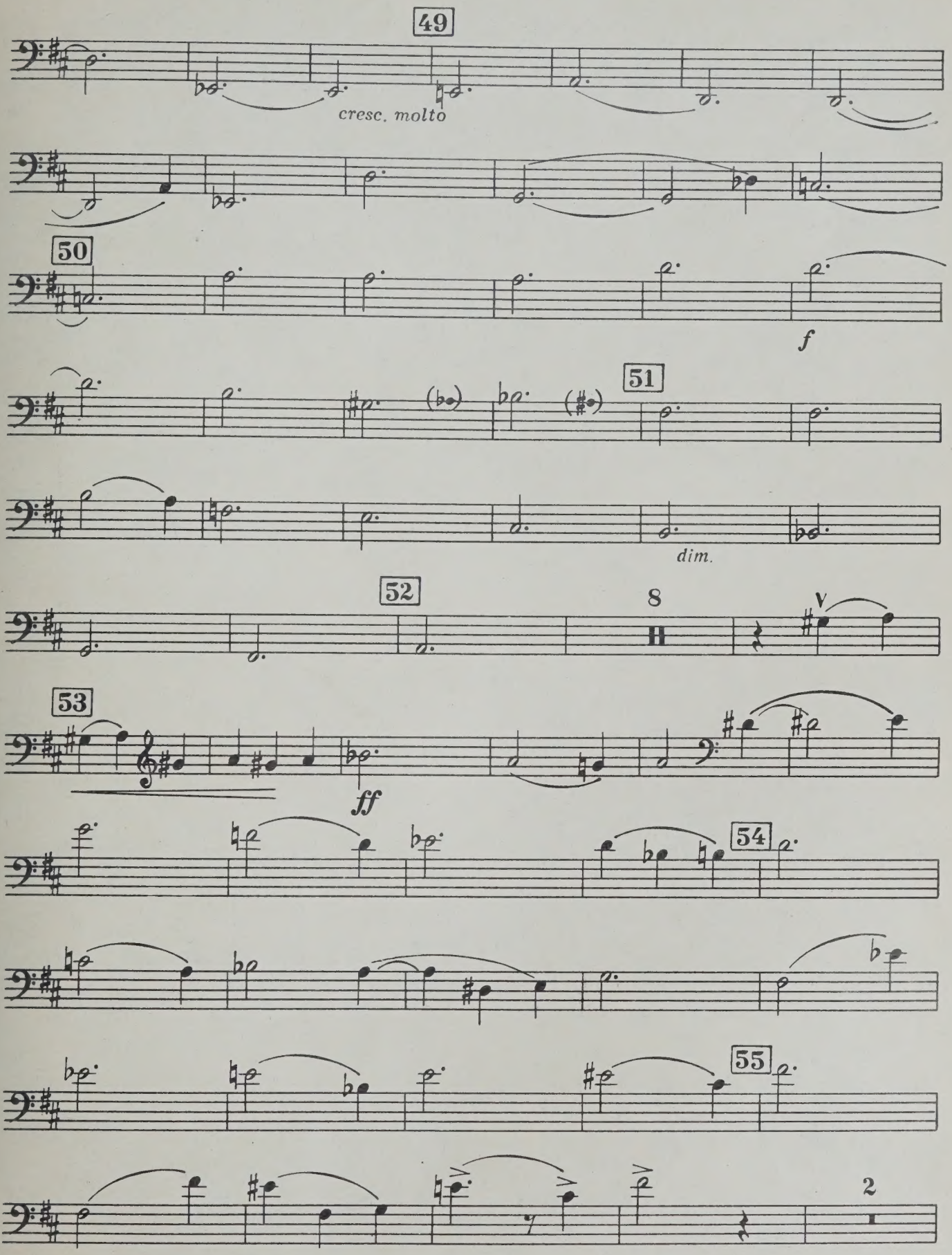
Violoncello



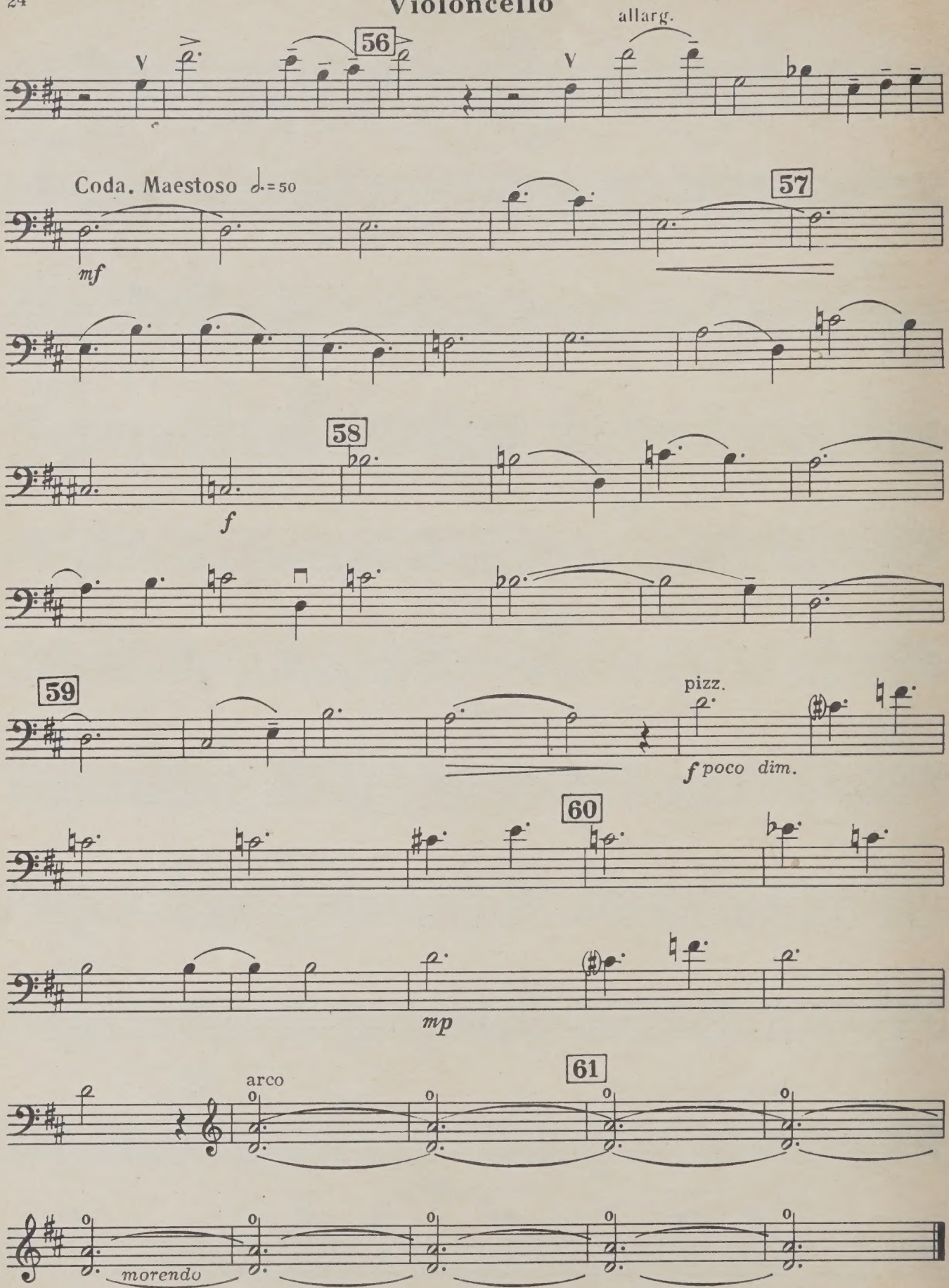

35
cresc.
36
arco
mf
37
simile
38
p
pizz.
39
arco
1
p
40
sub. pp cresc.
41
f
42
pizz.
1

Violoncello




49
cresc. molto
50
f
51
(♭)
(♯)
dim.
52
8
53
ff
54
55
2

Violoncello



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